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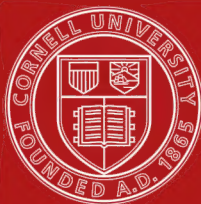


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BY

GEORGE BRANDES

AUTHOR OF

“WILLIAM SHAKESPEARE,” ETC.

IN SIX VOLUMES

VOL. V.

THE ROMANTIC SCHOOL IN
FRANCE



LONDON

WILLIAM HEINEMANN

1904

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*Dis-nous mil huit cent trente,
Époque fulgurante,
Ses luttes, ses ardeurs. . . .*

—TH. DE BANVILLE.

*Nicht was lebendig, kraftvoll sich verkündigt
Ist das gefährlich Furchtbare. Das ganz
Gemeine ist's, das ewig Gestrige,
Was immer war und immer wiederkehrt
Und morgen gilt, weil's heute hat gegolten.*

—SCHILLER.

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THE ROMANTIC SCHOOL IN FRANCE

I

THE POLITICAL BACKGROUND

THE literature produced in France between the years 1824 and 1828 is important and admirable. After the upheavals of the Revolution, the wars of the Empire, and the lassitude of the reign of Louis XVIII., there arose a young generation that applied itself with eager enthusiasm to those highest intellectual pursuits which had so long been neglected. During the Revolution and the wars of Napoleon the youths of France had had other vocations than the reformation of literature and art. The best energies of the nation had been diverted into the channels of politics, military enterprise, and civil administration. Now a great volume of intellectual force which had long been confined was suddenly set free.

The period of the restored Bourbon kings and the Monarchy of July may be defined as that of the decisive appearance of the bourgeoisie on the historical stage. With the fall of Napoleon the industrial period of history begins. Confining our attention to France, we observe that the new division of the national property which had been made during the Revolution, and which it had been Napoleon's economic mission to vindicate to the rest of Europe, now began to produce its natural consequences. All restrictions had been removed from industry and commerce; monopolies and privileges had been abolished; the confiscated lands of the Church and estates of the nobility, broken up

and sold to the highest bidder, were now in the hands of at least twenty times as many owners as before. The result was that capital, free, floating capital, now began to be the moving power of society and consequently the object of the desires of the individual. After the Revolution of July the power of wealth gradually supersedes the power of birth and takes the power of royalty into its service. The rich man is received into the ranks of the nobility, acquires the privileges of a peer, and, by utilising the constitution, manages to draw ever-increasing profit from the monarchical form of government. Thus the pursuit of money, the struggle for money, the employment of money in great commercial and industrial enterprises, becomes the leading social feature of the period ; and this prosaic engrossment, which contrasts so strongly with the revolutionary and martial enthusiasm of the foregoing period, helps, as background, to give the literature of the day its romantic, idealistic stamp. One only of its eminent authors, one of the greatest, Balzac, did not feel himself repelled by the period, but made the new-born power of capital, the new ruler of souls, money, the hero of his great epic ; the other artists of the day, though it was often the prospect of material gain which inspired their labours, kept in their enthusiasms and their works at as great a distance as possible from the new reality.

The decade 1825-35, the most remarkable and most fertile period from the literary point of view, was from the political, colourless and inglorious. Its focus is the Revolution of July, but this Revolution is a solitary blood-spot amidst all the grey.

The first half of the decade, 1825-30, the reign of Charles X., is the period of the religious reaction. The three ministries—Villèle, Martignac, and Polignac—do not mark so much three stages of the reaction as three different tempos : Allegro, Andante, and Allegro furioso. During the Villèle ministry the Jesuits attained to almost unlimited power. The monasteries were restored ; laws of medieval severity regarding sacrilege were enforced (death, for example, being the punishment for the robbery of a church) ; aid was refused to all poor people who could not produce

certificates of confession ; and in 1827 a law circumscribing the liberty of the press was proposed which would have reduced the enemies of the Church to silence ; but this proposal the Government was obliged to retract, owing to the opposition of the Chamber of Peers. The citizen troops were disbanded, the censorship was restored ; then the ministry was defeated by a majority in the Chambers, and resigned in January 1828. The cabinet of uncompromising churchmen was followed by one which pursued the policy of concession ; the Martignac ministry made a feeble endeavour to stem the power of the Jesuits, but the only result of this was that the King seized the opportunity of the first reverse the Government suffered in the Chambers, to dismiss it and replace it by a ministry whose leader, Polignac, previously ambassador to the court of England, was a man after his own heart. Polignac believed in the monarchy as God's shadow upon earth ; believed (and was confirmed by visions in his belief) that he had received from God the mission to restore it to its ancient glory. But his Government was so unpopular that its one military achievement, the conquest of Algiers, was coldly received by the country and openly regretted by the strong Opposition. The dissolution of the Chambers led, in spite of the pastoral letters of the bishops and the personal interference of the King, to the re-election of the Opposition, and on this followed the *coup d'état*. There were three days of fighting, and the ministry was swept away by the wave of popular feeling which carried with it the throne and the house of Bourbon.

But although the first half of the decade was, politically speaking, a period of reaction, it presents a very different aspect when regarded from the social and intellectual point of view. In the first place, the oppression itself produced the desire for freedom. The bourgeoisie and the professional classes, who finally, with the aid of the populace of the capital and the students, dethroned the house of Bourbon, were during the whole period in a state of increasing discontent and opposition. One of the consequences of this was that literature, which at first was as fully inspired as politics with the spirit of reaction against the doctrines and

doings of the close of the eighteenth century, and which started with any amount of enthusiasm for Catholicism, monarchy, and the Middle Ages, completely changed its tone. Chateaubriand's dismissal from the Villèle ministry gave the signal (see *Main Currents*, iii. 293). In the second place, it is to be observed that the intellectual life of those highest circles of society which prescribed the tone and style of literature, was only outwardly in sympathy with the political reaction. Regarded from one point of view, the Restoration was an aftermath of the eighteenth century in the nineteenth, of the age of humanity in the age of industry. From the powdered court emanated courtly manners and customs, from the salons of the old nobility emanated the free-thought on moral and religious subjects in which the eighteenth century had gloried. One of the strong points of that national tradition which these highest circles defended and endeavoured to continue, was the recognition of talent in every shape ; they envisaged literature and art with many-sided culture and wide sympathy. A tolerant, sceptical spirit in religious matters, genial unrestraint and delicate forbearance in the domain of morality, was, so to speak, the atmosphere inhaled and exhaled by good society ; and no atmosphere could be more favourable and more fructifying for a literature in active process of growth. As the oppression of the reaction begot liberalism in politics, so the culture of the best society allowed unpolitical literature free play both in the domain of feeling and that of thought, demanding nothing but refinement and perfection of form. Hence literature was in a most favourable position to give the reins, to give a start, to a new intellectual movement.

The July dynasty was founded, the tri-coloured citizen-monarchy was established, Louis Philippe was stealthily elevated to the throne of France, holding the difficult position of king by the grace of the Revolution.

The pregnant characteristics of his government revealed themselves during the first five years of his reign. There was, in the first place, that want of a decided, dignified foreign policy inevitable in a monarchy that was supported exclusively by the prosperous middle classes. The cautious,

peace-loving King brought one humiliation after another upon France. For the sake of the peace of nations, he refused the throne offered by the Belgians to his second son, and with the same motive he quietly allowed Austria to suppress the Italian revolutions, which the French nation correctly regarded as the offspring of the Revolution of July. He was incapable of preventing the suppression of the Polish insurrection and the surrender of Warsaw, which occasioned real national mourning in France. The country, as one of the great powers, lost daily in prestige and influence. And in its internal relations the Government displayed an equal want of dignity. The constant demands for money which were made by the royal family and almost invariably refused by the Chambers produced a most disagreeable impression.

For a short time Louis Philippe was popular, popular as the soldier of Valmy and Gemappes, as the citizen King, the former exile and schoolmaster, whom Lafayette himself had called "the best republic." But he had not the faculty of preserving popularity, though he made an eager bid for it to begin with. He was a gifted and, essentially, a prudent man. His family life was admirable; he was thoroughly domestic, and regular in his habits; his sons attended the public schools; he himself, in the attire of an ordinary citizen, carrying the historical umbrella, walked unattended in the streets of Paris, always ready to return a bow or a "Vive le Roi!" with a friendly word or a shake of the hand. But the bourgeois virtues which he displayed are not those which Frenchmen value in their rulers. The cry: "We want rulers who ride," shouted at gouty Louis XVIII., describes one of the feelings which led to the dethronement of Louis Philippe.

For when Louis Philippe did ride, the spectacle was anything but an inspiring one. In June 1832, after one of the innumerable small insurrections in Paris, he declared the city to be in a state of siege, and on this occasion held a review of 50,000 citizen troops and regular soldiers, who were drawn up on each side of the boulevard. The King did not ride along the middle of the street, but first along the right side, where the citizen soldiers were stationed, leaning

from his saddle the whole time to shake hands with as many of them as possible, and two hours later back in the same way along the line of the regular troops. He looked as if his ribs must inevitably be broken. He kept on smiling the whole time ; his cocked hat slipped down over his forehead and gave him an unhappy look ; his eyes wore a beseeching expression, as if he were entreating favour, and also forgiveness for having declared them all to be in a state of siege. What a spectacle for an impressionable, imaginative people, for a crowd of which the older members had seen Napoleon Bonaparte ride past "with his statuesque, Cæsar-like countenance, his fixed gaze, and his inapproachable ruler's hands." ¹

In spite of the King's eager endeavour to win popularity, there was a wider gulf between his court and the people than there had been between the people and the paternal monarchy of the Restoration. The old nobility kept away from the new court, and there was a more distinct separation of class from class. With enmity and disgust the landed proprietors saw the magnates of the stock-exchange usurping all power. Legitimists and the superior bourgeois class, politicians and artists, ceased to associate. One by one the salons of the old monarchy were closed, and with them disappeared the gaiety and naturalness of the refined *beau monde*. With the old form of government vanished its accompaniments of magnificent elegance and graceful frivolity, vanished the fine lady's lively wit and charming audacity. In the circle of the wealthy bankers whom the King patronised and the Crown Prince associated with before his marriage, the place of all this was taken by English sport and club fashions, a vulgar addiction to the pleasures of the table, and tasteless magnificence and luxury. The King was originally a Voltairian, and in his family alliances he had shown a leaning to Protestantism, but in his anxiety for the safety of his throne he made a hasty change of front ; he humbled himself (in vain, as it proved) to win the favour of the clergy,

¹ Expressions used by Heinrich Heine, who witnessed the scene and instituted the parallel.

and the tone of the court became pious. The upper middle classes simultaneously developed a half-anxious, half-affected piety, originating in fear of the Fourth Estate. Hypocrisy, which the aristocratic reactionary literature had fostered, now began to spread into the bourgeois class, and free-thought was considered "bad form" in a woman. Morals became outwardly stricter ; a more English tone prevailed ; but in reality men were less moral ; society was lenient to the fraud of the millionaire, pharisaically severe to the woman whose heart had led her astray. "The previous generation had not," as one of the historians of the day observes, "placed under the ban of society either the priest who forsook his church or the woman who forsook her husband, so long as their motives were unselfish ; now it was the sign of *mauvais ton* to desire the re-institution of divorce, not to mention the marriage of priests." The Faubourg St. Honoré, the quarter of the financiers, set the tone.

Little wonder that the umbrella soon became the symbol of this monarchy, and the expression *Juste-milieu*—which the King had once cleverly used in speaking of the policy that ought to be employed—the nickname for everything weak and inefficient, for a power without lustre and dignity.

If we take the decade 1825-35 as a whole, it is easy to understand how hopeless it must have seemed from the æsthetic point of view.

II

THE GENERATION OF 1830

It is against this grey background, this foil of Legitimist cowls and Louis-Philippe umbrellas—in this society where the new-born power of capital, strong as Hercules, has, even in its cradle, strangled all the external romance of life—on this stage upon the grey walls of which an invisible finger has written in grey letters the word *Juste-milieu*—that a fiery, glowing, noisy literature, a literature enamoured of scarlet and of passion, suddenly makes its appearance. All the conditions were present in combination which were certain to impel young, restless minds towards romantic enthusiasm, towards ardent contempt for public opinion, towards worship of unbridled passion and unrestrained genius. Hatred of the bourgeoisie (as in Germany a generation earlier hatred of the Philistines) becomes the watchword of the day. But whereas the word “Philistine” conjures up a picture of the chimney-corner and the pipe, the word “bourgeois” at once suggests the omnipotence of economic interests. Its essential antipathy to utilitarianism and plutocracy turned the intellectual current of the day, in the case of the men of talent already before the public, and still more strongly in the case of the budding geniuses, in the direction of antagonism to everything existing and accepted, at the same time mightily increasing the force of the current. The religion of art, and enthusiasm for liberty in art, suddenly took possession of all hearts. Art was the highest, art was light, art was fire, art was all in all; its beauty and audacity alone imparted value to life.

The young generation had heard in their childhood of the great events of the Revolution, had known the Empire, and were the sons of heroes or of victims. Their mothers

had conceived them between two battles, and the thunder of cannon had ushered them into the world. To the young poets and artists of the day there were only two kinds of human beings, the flaming and the grey. On the one side there was the art which meant blood, scarlet, movement, audacity; on the other, a strictly regular, timid, bourgeois, colourless art. Everything in the life of their day seemed to them unpoetic, utilitarian, devoid of genius, grey; they desired to show their contempt for such a day, their admiration of genius, and their hatred of the bourgeois spirit. For now, since the middle-class had become the influential one, this spirit had become a power.

Seen from the point of view of our own day, the young men of those days appear to have been younger than youth generally is—younger, fresher, more richly gifted, more ardent and hot-blooded. And we see the youth of France, who in the days of the Revolution had by their devotion changed the political and social conditions of the country, and in the days of the Empire had risked their lives on every battlefield in France, Italy, Germany, Russia, and Egypt, now devoting themselves with the same ardour to the culture of literature and the arts. Here, too, there were revolutions to be made, victories to win, and countries to conquer. During the Revolution they had worshipped liberty, under Napoleon martial glory; now they worshipped art.

For the first time in France the word art came to be regularly applied to literature. In the eighteenth century literature had aimed at transforming itself into philosophy, and much was then included under this denomination to which we no longer apply the word; now it aimed at the name and dignity of art.

The explanation of the change is, that the analytical and reasoning tendency which distinguishes both the imaginative and reflective works of the classical period, had in the new century slowly made way for interest in the actually existing, in what is perceivable by the senses. And the deeper-lying reason of this new preference was that men now placed nature, original, unconscious, rustic, uncultivated nature, above all the culture of civilisation. Why? Because a

historically minded age had succeeded to a rationalising one. A man no longer coveted the title of philosopher, for it was now considered a greater distinction to be original than to be a self-conscious thinker. The poetical literature of the eighteenth, nay, even that of the seventeenth century was despised, because it was purely intellectual ; because, bloodless and elegant, it seemed to have been produced by attention to conventions and rules, not to have been born and to have grown. For whereas the eighteenth century had held thinking and acting to be the highest forms of activity, the children of the new age regarded origination, natural genesis, as the highest. It was a German idea, Herder's and Goethe's, by which men's minds were unconsciously occupied, and which produced in them an aversion for rules and academic principles. For how could art as unconscious, natural production be subjected to arbitrary external rules !

An intellectual movement had begun which recalled the Renaissance. It was as if the air which men breathed intoxicated them. In the long period during which France had been at an intellectual standstill her great neighbours, Germany and England, had hastened past her, had got a long start in the work of emancipation from old, hampering traditions. She felt this, felt it as a humiliation, and the feeling gave a sharp impulse to the new art enthusiasm. And now the works of foreign authors, both the new and the hitherto unknown older books, made their way into the country and revolutionised the minds of the young ; every one read translations of Sir Walter Scott's novels, of Byron's *Corsair* and *Lara*, and devoured Goethe's *Werther* and Hoffmann's fantastic tales. All at once the votaries of the different arts felt that they were brothers. Musicians studied the literature both of their own country and of other nations ; poets (such as Hugo, Gautier, Mérimée, Borel) drew and painted. Poems were read in painters' and sculptors' studios ; Delacroix's and Devéria's pupils hummed Hugo's ballads as they stood at their easels. Certain of the great foreign authors, such as Scott and Byron, influenced poets (Hugo, Lamartine, Musset), musicians (Berlioz, Halévy, Félicien David), and painters

(Delacroix, Delaroche, Scheffer). Artists attempt to overstep the limits of their own in order to embrace a kindred-art. Berlioz writes *Childe Harold* and *Faust* symphonies, Félicien David a *Desert* symphony; music becomes descriptive. First Delacroix and then Ary Scheffer choose subjects from Dante, Shakespeare, and Byron; the art of the painter at times becomes illustration of poetry. But it was the art of painting which was most powerful in influencing the sister arts, especially poetry, and that distinctly for good. The lover no longer, as in the days of Racine, prayed his mistress "to crown his flame." The public demanded naturalness of the author, and refused to accept representations of impossibilities.

In 1824 Delacroix exhibits his *Massacre of Scios*, a picture with a Grecian subject and a reminiscence of Byron, in 1831 *The Bishop of Liège*, which illustrates Scott's *Quentin Durward*, in May 1831 *Liberty at the Barricades*. In February 1829, Auber's opera, *La Muette de Portici*, makes a great sensation; Meyerbeer's *Robert le Diable* follows in 1831. In February 1830 Victor Hugo's *Hernani* is played for the first time at the Théâtre Français; in 1831 Dumas' *Antony* is a grand success. The authors Dumas and Hugo, Delacroix the painter, the sculptor David d'Angers, the musical composers Berlioz and Auber, the critics Sainte-Beuve and Gautier, Frédéric Lemaître and Marie Dorval the scenic artists, and, corresponding to them, the two great dæmonic musical virtuosi Chopin and Liszt—all these make their appearance simultaneously. One and all proclaim the gospel of nature and of passion, and around them assemble groups of young men who apprehend and cultivate literature and art in a spirit akin to theirs.

These men did not always realise that in the eyes of posterity they would constitute a natural group. Some of the greatest of them felt as if they stood alone, and believed that the spirit and tendency of their work was different from that of their contemporaries', nay, actually antagonistic to it. Nor were they entirely wrong, for there are very essential points of difference between them. Yet common excellences, common prejudices, common aims, and common faults unite

them and make of them a whole. And it happened much more frequently than is generally the case, that those whom reflection inclines us to class together actually did feel themselves drawn to each other ; many of the best among them early joined hands and formed a league.

Seeking the connecting links we find, as it were, a chain which binds the group together.

When, after the lapse of many years, we dryly say or write the words, "they formed a school," we seldom take the trouble to conjure up any adequately vivid impression of what the formation of a school of literature and art signifies. There is a mysterious magic about the process. Some one remarkable man, after a long unconscious or half-conscious struggle, finally with full consciousness, frees himself from prejudices and attains to clearness of vision ; then, everything being ready, the lightning of genius illuminates what he beholds. Such a man gives utterance (as did Hugo in a prose preface of some score of pages) to some thoughts which have never been thought or expressed in the same manner before. They may be only half true, they may be vague, but they have this remarkable quality that, in spite of more or less indefiniteness, they affront all traditional prejudices and wound the vanity of the day where it is most vulnerable, whilst they ring in the ears of the young generation like a call, like a new, audacious watchword.

What happens ? Scarcely are these words spoken than there comes with the speed and precision of an echo a thousand-tongued answer from the wounded vanities and injured interests, an answer like the furious baying of a hundred packs of hounds. And what more ? First one man, then another, then a third, comes to the spokesman of the new tendency, each with his own standpoint, each with his revolt, his ambition, his need, his hope, his resolve. They show him that the words he has spoken are incarnated in them. Some communicate directly with him, some with each other in his spirit and his name. Men who but lately were as unknown to each other as they still are to the public, who have been spiritually languishing, each in his separate seclusion, now meet and marvel to find that they

understand each other, that they speak the same language, a language unknown to the rest of their contemporaries. They are young, yet all are already in possession of what to them constitutes life; the one has his dearly-bought joys, the other his bracing sufferings; and from these life-elements each has extracted his own portion of enthusiasm. Their meeting is electric; they exchange ideas with youthful haste, impart to each other their various sympathies and antipathies, enthusiasms and detestations; and all these well-springs of feeling flow together like the streams that form a river.

But the most beautiful feature in this crystallisation of artistic spirits into a school is the reverence, the awe which, in spite of the unanimity of their opinions, and in spite of their good comradeship, each feels for the other. Outsiders are apt to confuse this with what is satirically called "mutual admiration." But nothing is in reality more unlike the interested homage paid in periods of decadence than the naïve admiration of each other's talents exhibited by the men who are unconsciously forming a school. Their hearts are too young, too pure, not to admire in real earnest. One young productive mind regards the other as something marvellous, which holds surprises in store. To the one the workshop of the other's mind is like a sealed book; he cannot guess what will next appear from it, has no idea what pleasures his comrade has in store for him. They honour in one another something which they value higher than the personality, than the usually as yet undeveloped character, namely, the talent by virtue of which they are all related to the deity they worship—art.

Seldom, however, in the world's history has the mutual admiration accompanying an artistic awakening been carried to such a pitch as it was by the generation of 1830. It became positive idolatry. All the literary productions of the period show that the youth of the day were intoxicated with the feeling of friendship and brotherhood. Hugo's poems to Lamartine, Louis Boulanger, Sainte-Beuve, and David d'Angers; Gautier's to Hugo, Jehan du Seigneur, and Petrus Borel; De Musset's to Lamartine, Sainte-Beuve,

and Nodier ; and, very specially, Sainte-Beuve's to all the standard-bearers of the school ; Madame de Girardin's articles ; Balzac's dedications ; George Sand's *Lettres d'un Voyageur*—all these testify to a sincere, ardent admiration, which entirely precluded the proverbial jealousy of authors.

They did not only praise one another, they communicated ideas to each other and helped each other. Now it is an inspiring influence, now an artistic criticism, now some actual service rendered, which knits the bond of friendship between two authors of this period. Émile Deschamps inspires Victor Hugo to borrow themes from the old Spanish Romancero ; Gautier writes the beautiful tulip sonnet in Balzac's *Un grand Homme de Province à Paris*, and helps him to dramatise certain of his plots ; Sainte-Beuve reads George Sand's manuscripts and aids her with his criticism ; George Sand and De Musset influence one another powerfully at a certain stage of their career ; Madame de Girardin, Méry, Sandeau, and Gautier collaborate in a novel written in letters ; Mérimée is the bond of union between the realists Beyle and Vitet and the romanticists.

The short period during which all meet and combine is the blossoming time of literature. Before many years pass Nodier is in his grave, Hugo is living in exile in Jersey, Alexandre Dumas is turning literature into a trade, Sainte-Beuve and Gautier are to be found in Princess Mathilde's circle, Mérimée is presiding over the Empress Eugénie's courts of love, De Musset sits solitary over his absinthe, and George Sand has retired to Nohant.

One and all in their riper years made new connections, connections which aided their development ; but their boldest and freshest, if not always their most refined and beautiful work was done at the time when they were holding their first meetings in Charles Nodier's quarters at the Arsenal, or in the apartments in the Rue Notre-Dame-des-Champs where Hugo and his pretty young wife kept house on their 2000 francs a year, or in Petrus Borel's garret, where the host's Hernani cloak decorated the wall in company with a sketch by Devéria and a copy of a Giorgione, and where, owing to lack of chairs, at least half of the company had to stand.

These young Romanticists felt like brothers, like fellow-conspirators ; they felt that they were the sharers in a sweet and invigorating secret ; and this gave to the works of the school a flavour, an aroma like that of the noble wines of a year when the vintage has been more than ordinarily good. Ah ! that bouquet of 1830 ! There is no other in the century that can be compared with it.

In all the arts a break with tradition was aimed at and demanded. The inward fire was to glow through and dissolve the old musical forms, to devour lines and contours and transform painting into colour symphonies, to rejuvenate literature. In all the arts colour, passion, and style were aimed at and demanded—colour with such urgency that the most gifted painter of the period, Delacroix, neglected drawing for it ; ~~passion with such ardour~~ that both lyric poetry and the drama were in danger of ~~degenerating into hysteric foolishness~~ ; style with such artistic enthusiasm that some of the younger men, such as those two opposite poles, Mérimée and Gautier, neglected the human groundwork of their art and became devotees of style pure and simple.

The original, the unconscious, the popular was sought after and demanded. "We have been rhetoricians," men cried ; "we have never understood the simple and the illogical—the savage, the people, the child, woman, the poet !"

Hitherto the people had only served as a background in literature—in Victor Hugo's dramas the passionate plebeian, the avenger and requiter, appeared on the scene as the hero. Hitherto the savage had talked like a Frenchman of the eighteenth century (Montesquieu, Voltaire)—Mérimée in *Colomba* and *Carmen* depicted savage emotions in all their wildness and freshness. Racine's child (in *Athalie*) had spoken like a miniature edition of a grown-up man—Nodier with a childlike heart put simple, innocent words into his children's mouths. In the French literature of an earlier period, woman had generally acted with full consciousness, arriving at conclusions like a man ; see the works of Corneille, Racine, and Voltaire. Corneille paid homage to virtue, Crébillon the younger to frivolity and vice, but both the virtue and the vice were conscious and acquired. George

Sand, on the contrary, depicted the innate nobility and natural goodness of a noble woman's heart. Madame de Staël in her *Corinne* had represented the gifted woman as a being of great and commanding talent—George Sand, in *Lélia*, represented her as a great sibyl. In olden days the poet had been a courtier, like Racine and Molière, or a man of the world, like Voltaire and Beaumarchais, or simply an ordinary decent citizen, like Lafontaine. Now he became the neglected step-child of society, the high-priest of humanity, often poor and despised, but with the starry brow and the tongue of fire. Hugo hymned him as the shepherd of the people, Alfred de Vigny represented him in *Stello* and *Chatterton* as the sublime child who prefers dying of hunger to degrading his muse by common work, and dies blessing his fellow-men, who acknowledge his worth when it is too late.

III

ROMANTICISM

At first Romanticism was, in its essence, merely a spirited defence of localisation in literature. The Romanticists admired and glorified the Middle Ages, which the culture of the eighteenth century had anathematised, and the poets of the sixteenth century—Ronsard, Du Bellay, &c.—who had been supplanted by the classic authors of the age of Louis XIV. They attacked pseudo-classicism, the tiresome and monotonous Frenchifying and modernising of all ages and nationalities. They took as their watchword “local colouring.” By local colouring they meant all the characteristics of foreign nations, of far-off days, of unfamiliar climes, to which as yet justice had not been done in French literature. They felt that their predecessors had been led astray by the premise that every human being was simply a human being, and, moreover, more or less of a Frenchman. In reality, there was not such a thing as universal humanity; there were separate races, peoples, tribes, and clans. Still less was the Frenchman the typical human being. It was imperative, if they were to understand and represent human life, that they should free themselves from themselves. This idea gave the impulse to the art and criticism of nineteenth-century France.

Authors now made it their endeavour to train their readers to see things from this new point of view. They no longer wrote to please the public—and it is this fact which gives value to the books of the period. Therefore a critic who, like myself, is engaged in tracing the main currents of literature, must dwell upon many a seldom read and still more rarely bought Romantic work, and do little more than mention such a talented dramatist as Scribe, who for a whole generation dominated the stage in every country in Europe.

For if an author does not penetrate to the essential in the human soul, to its deepest depth ; if he has not dared, or has not been able to write his book regardless of consequences ; if he has not ventured to represent his ideas in statuesque nakedness, has not imaged human nature as it showed itself to him, improving nothing and modifying nothing, but has taken counsel with his public, been guided by its prejudices, its ignorance, its untruthfulness, its vulgar or sentimental taste—he may have been, probably has been, highly distinguished by his contemporaries, he may have won laurels and wealth by his talents ; for me he does not exist, to what I call literature his work is valueless. All the offspring of the author's *mariage de convenance* with that doubtful character, public opinion, all those literary children which their author begets, giving a side-thought to the taste and morality of his public, are defunct a generation later. There was no real life and heat in them, nothing but timorous regard for a public which is now dead ; they were nothing but the supply of a demand which has long ceased to exist. But every work in which an independent writer has, without any side-thought, uttered what he felt and described what he saw, is, and will continue to be, no matter how few editions of it may be printed, a valuable document.

There is only a seeming contradiction between this condemnation of the literary work produced to please the public, and the doctrine of the sound natural influence of society on the author. It is certain that the author cannot separate himself from his age. But the current of the age is not an undivided current ; there is an upper and an under one. To let one's self drive with or be driven by the upper one is weakness, and ends in destruction. In other words, every age has its dominant and favourite ideas and forms, which are simply the results of the life of former ages, that were arrived at long ago and have slowly petrified ; but besides these it owns another whole class of quite different ideas, which have not yet taken shape, but are in the air, and are apprehended by the greatest men of the age as the results which must now be arrived at. These last are

the ideas which form the unifying element of the new endeavour.

In 1827 an English theatrical company visited Paris, and for the first time Frenchmen saw Shakespeare's masterpieces, *King Lear*, *Macbeth*, *Othello*, and *Hamlet*, admirably played. It was under the influence of these performances that Victor Hugo wrote that preface to *Cromwell* which is regarded as the programme of the new literature.

The literary war of liberation began with an assault upon French classical tragedy, the weakest and most exposed point in literary tradition. Hugo knew very little about the attacks upon its authority which had been made in other countries ; and to those who have read the utterances delivered on the same subject many years previously by Lessing, Wilhelm Schlegel, and the English Romantic writers, his manifesto offers little that is new. But it was, of course, an important step to carry the war into France itself. The vigorous arguments expended in proving the unnaturalness of compressing the action of every drama into twenty-four hours and a single pillared hall, seem to the reader of to-day almost as uninteresting as the absurdities attacked ; but he must remember that Boileau's authority was then still supreme, still unshaken in France.

Of interest as regards Hugo's own development are the passages in which he expounds his private theory of poetry ; although he is so much of the poet and so little of the thinker that his arguments are, as a rule, sadly inconclusive.

What he attacks is the idealistic, pseudo-classic tendency of tragedy. This he does, oddly enough, in the name of Christianity, and by means of a great historical survey, made on as false a system as any of those of his contemporary, Cousin, of whom it reminds us. He distinguishes three great periods—the primitive, when poetry is lyric ; the period of ancient civilisation, when it is epic ; and the age of Christianity, which is the period of the drama. The peculiar characteristic of the poetry of the Christian, which he treats as synonymous with the modern, period is that it (having learned from religion that man consists of two elements, an animal and a spiritual, body and soul) makes place in

the same work for the two elements which in literature have hitherto excluded each other, the sublime and the grotesque. It is no longer imperative that tragedy should be solemn throughout; it may venture to develop into drama.

If we pay less heed to what Hugo says than to what he really intends to say, we find that the sum and substance of this tolerably foolish argument is a naturalistic protest against pure beauty as the proper or highest subject of art. His idea is: We will renounce convention; we will not feel ourselves in duty bound to exclude everything from serious poetry which directly reminds us of the material world. We see this from the examples he gives. The judge is to be allowed to say: "Sentenced to death. And now let us dine." Queen Elizabeth is to be allowed to swear and speak Latin; Cromwell to say: "I have the Parliament in my bag and the King in my pocket." Cæsar in his triumphal car may be afraid of its upsetting. And Hugo calls Napoleon's exclamation: "There is only one step from the sublime to the ridiculous," the cry of anguish which is the summary of both drama and life.

Exaggerated as Hugo's language may be, his meaning is plain. What he asserts is the æsthetic value of the ugly. He maintains that the beautiful only comprehends form as absolute symmetry, form in its simplest relations and most intimate harmony with our being, whereas the ugly is a detail in a much greater, harmonious whole which we are unable fully to discern. He declares that the ugly has a thousand types, whereas the beautiful is poor, and has but one; which last theory we may be excused for calling one of the most absurd ever advanced by a poet. It was parodied by his opponents in the axiom: *Le Laid c'est le Beau* ("Foul is fair," as the witches sing in *Macbeth*), and combated with the objections which the Romanticists themselves offered in the Seventies to extreme realism.

Was not this French Romanticism, then, after all simply a thinly-veiled naturalism? What did Victor Hugo demand in the name of the young generation but nature—faithful reproduction, local and historical colour? Is not George Sand Rousseau's daughter? the preacher of a gospel of

nature? And Beyle and Mérimée, are they not half-brutal, half-refined worshippers of nature? Is not Balzac nowadays actually honoured as the founder of a naturalistic school?

The answer is simple. Hugo's watchword was, undoubtedly, nature and truth, but it was at the same time, and first and foremost, contrast, picturesque contrast, antithesis founded upon the medieval belief in the confliction between body and soul; that is, a dualistic Romanticism. "The salamander heightens the charm of the water-nymph, the gnome lends beauty to the sylph," he says. He desired truth to nature, but he believed it was to be arrived at by making nature's extremes meet, by placing opposites in juxtaposition—Beauty and the Beast, Esmeralda and Quasimodo, the courtesan's past and the purest love in Marion Delorme, bloodthirstiness and maternal tenderness in Lucrèce Borgia.

In his early youth nature was to Victor Hugo a great Ariel-Caliban, the product of a superhuman ideality and an unnatural bestiality, the result obtained by the combination of two supernatural ingredients. But this conception of nature, which corresponded exactly with that of Germanic Romanticism, at times made way in Hugo's case for the magnificent pantheism which found typical expression in that profound and beautiful poem, "Le Satyre," in *La Légende des Siècles*.

The combination of love of nature with predilection for the unnatural, is to be traced far on into the new literature. All its authors chant the praises of nature. But what they detest and shun under the name of the prosaic and the commonplace is very often the simple nature that lies nearest them. Romantic nature alone is dear to them. George Sand escapes from the world of dreary, hard realities into that of beautiful dreams, Théophile Gautier into the world of art. George Sand in *Lélia*, Balzac in *Père Goriot*, make the ideal or the omnipotent galley-slave the judge of society; Balzac actually writes fantastic legends in Hoffmann's style. And they are even more inclined to shun the plain and simple in their language than in their characters. They soon evolved a pompous diction, which far outrivalled that of the classic periods. These were the golden days of

the glowing, dazzling adjective. Picturesque, enthusiastic words, with which the narrative was inlaid as with so many transparent jewels, opened up endless vistas. In so far, therefore, it may be said that both the style and the predilections of these young authors were purely romantic. But only in so far.

In Victor Hugo, the founder of the school, the dual love of the natural and the unnatural was the result of a personal peculiarity. His eye naturally sought and found contrasts; his mind had an innate tendency towards antithesis. In *Inez de Castro*, the melodrama of his earliest youth, and later in *Marie Tudor*, we have the throne on one side of the stage, the scaffold on the other, the monarch and the executioner face to face. About the time when the preface to *Cromwell* was written, Hugo was, his wife tells us, in the habit of walking on the Boulevard Montparnasse. "There, just opposite the Cemetery, tight-rope dancers and jugglers had erected their booths. This contrast of shows and funerals confirmed him in his idea of a drama in which extremes meet; and it was there that the third act of *Marion Delorme* occurred to him, the act in which the tragic, fruitless attempt of the Marquis de Nangis to save his brother from the scaffold forms the counterpart to the antics of the jester." In the preface to *Cromwell*, when he is asserting the necessity of representing an action in the place where it actually happened, he writes: "Could the poet dare to have Rizzio murdered anywhere but in Mary Stuart's chamber? . . . or to behead Charles I. or Louis XVI. anywhere but on these sorrowful spots within sight of Whitehall and the Tuileries, which seem as if they had been chosen in order that the scaffold might contrast with the palace?" In spite of all his asseverations this poet does not really see natural environments with an understanding eye. He does not see them act as formative influences upon the human soul; he employs them as great symbols of the tremendous reverses of fate; he arranges them like the stage scenery of a melodrama.

If we look deeper, what reveals itself to us in this? A characteristic which is to a certain extent distinctive of many of the French Romanticists, and which may be most briefly

expressed thus : French Romanticism, in spite of all the elements it has in common with general European Romanticism, is in many ways a classic phenomenon, a product of classic French rhetoric. }

Words undergo strange vicissitudes in this world of ours. When the word *romantic* was introduced into Germany it signified almost the same as Romanesque ; it meant Romanesque flourishes and conceits, sonnets and canzonets ; the Romantists were enthusiastic admirers of the Roman Catholic Church and of the great Romanesque poet Calderon, whose works they discovered and translated and lauded. When, a century later, Romanticism reached France, the same word meant exactly the opposite thing—it meant the German-English tendency as opposed to the Greco-Latin Romanesque tendency ; it meant Teutonic. The simple explanation of this is, that whatever is strange and foreign produces a romantic impression. The art and literature of a people of a homogeneous civilisation and culture, like the ancient Greeks, are classic ; but when one civilised, cultured nation discovers another civilisation and culture which seem to it strange and wonderful, it is at once impressed by it as romantic, is affected by it as by a landscape seen through coloured glass. The Romantists of France despised their own national excellences, the perspicuity and rational transparency of their own literature, and extolled Shakespeare and Goethe because these poets did not, like Racine and, to a certain extent, Corneille, break up human life into its separate elements, did not represent isolated emotions and passions which offered dramatic contrasts, but, without any rhetorical recurrence to the fundamental elements, flung real human life on the stage in all its complex cohesion. The Frenchmen determined to follow this great example.

But what was the result ? Under their treatment, in the hands of Lamartine, Alfred de Vigny, George Sand, Sainte-Beuve, real life was dissolved and disintegrated anew. In the hands of Victor Hugo and Alexandre Dumas its extremes formed symmetrical contrasts, exactly as in classic tragedy. Order, moderation, aristocratic refinement, a transparent, severely simple style distinguished Nodier, Beyle, and Méri-

mée, exactly as they had done the classic authors of the eighteenth century. The light, free, airy fancy which intermingles all the most varied imaginations of the poetic mind, which unites near and far, to-day and hoary antiquity, the real and the impossible, in one and the same work, which combines the divine and the human, popular legend and profound allegory, making of them one great symbolic whole—this real romantic gift was not theirs. They never saw the dance of the elves, nor heard the thin, clear tones of their music floating across the meadows. Although Celts by birth, these men were Latins; they felt and wrote as Latins; and the word Latin is equivalent to classic. If we understand by Romanticism what is generally understood, that is, an overwhelming of the style by the subject-matter, contents uncontrolled by any laws of form, such as we have in the writings of Jean Paul and Tieck, and even in Shakespeare and Goethe (*A Midsummer Night's Dream* and the second part of *Faust*), then all the French Romanticists are classic writers—Mérimée, George Sand, Gautier, and even Victor Hugo himself. Hugo's romantic drama is as disintegrative, regular in construction, perspicuous, and eloquent as a tragedy of Corneille.

At the mention of this name my thoughts turn involuntarily and naturally from the characteristics common to the periods to the common characteristics of race. In Hugo, Corneille's apparent antagonist, Corneille lives again.

There are many veins in the French character. There is a vein of scepticism, jest, sarcasm—the line Montaigne, La Fontaine, Molière, Mathurin Régnier, Pierre Bayle, &c.; there is the true, thoroughbred Gallic vein—Rabelais, Diderot, Balzac; and amongst the rest there is the heroic vein, the vein of enthusiasm. It is this last which pulsates so strongly in Corneille; and in Victor Hugo the blood begins to course in it again. If we compare Hugo in his stateliness with other poets, we shall find that there is probably not one in the whole world whom he resembles so much as he does old Corneille. There is something Spanish about the French eloquence of both, and Spain had certainly made its impression on them both; in Corneille's case a literary impression, in Hugo's a personal,

received in his childhood. The drama to which Corneille owes his fame is the *Cid*, in which a Spanish theme is treated in a Spanish spirit, in imitation of Spanish models. The drama which makes Hugo famous is *Hernani*, Spanish in its subject, and permeated by the spirit of Calderon's code of honour. But in both these dramas it is heroism pure and simple which is inculcated and exhibited. They are schools for heroes. It is not human nature in its manysidedness, but heroic human nature which Corneille represents ; in Victor Hugo this same heroic human nature is merely symmetrically complemented by wildly passionate human nature.

Let us glance at this *Hernani*, round which the great conflict between the party of the future and the party of the past raged. The story of the first performance has often been told. Adherents of the old school listened at the doors during the rehearsals, and picked up single lines, which they caricatured ; and a parody of the play was acted before the play itself. The author had a hard struggle with the censor ; he had to fight for his play almost line by line. There was a long correspondence on the subject of the one line : " C'était d'un imprudent, seigneur roi de Castille, et d'un lâche." And the actors and actresses regarded the work with equal disfavour ; only one of the company applied himself with goodwill to the study of his part. Hugo was determined to dispense with the paid claque, but he arranged to have three hundred places at his disposal for the first three nights. The most faithful of his followers, young men who, according to their own confession, spent their nights in writing " Vive Victor Hugo ! " all over the arcade of the Rue de Rivoli, with no other aim than to annoy the respectable citizen, now enlisted a corps of young painters, architects, poets, sculptors, musicians, and printers, to whom Hugo gave the watchword *Hierro*, and who were prepared to present an iron front to the foe. The moment the curtain rose the storm burst, and every time the play was performed there was such an uproar in the theatre that it was with the greatest difficulty it could be acted to the end. A hundred evenings in succession was *Hernani* hissed,

and a hundred evenings in succession was it received with storms of applause by young enthusiasts, who for their master's sake did not weary of listening to the same speeches evening after evening and defending them line by line against the hate, rage, envy, and superior power of his opponents. The fact may seem unimportant, yet it is worthy of observation, that France is the only country in which such *esprit de corps*, without the existence of any tangible *corps*, such unselfish devotion to the cause and honour of another, has ever been witnessed.

The enemy took boxes and left them unoccupied, in order that the newspapers might report an empty house; they turned their backs to the stage; they made disgusted grimaces, as if the play were more than they could stand; they affected to be absorbed in the newspapers; they slammed the box doors, or laughed loud and scornfully, or hooted and hissed and whistled; so that a resolute defence was absolutely necessary.

There is not an emotion in *Hernani* which is not strained to its extremest pitch. The hero is a noble-minded man of genius, the genius and noble-mindedness being of the type which exists in the imagination of a young man of twenty. His genius impels him to lead the life of a brigand chieftain, and out of pure high-mindedness and contempt for ordinary prudence he does the most foolish things—betrays himself, lets his mortal enemy escape, gives himself up again and again. As chieftain he exercises unbounded power over other men, but it seems to be his courage alone which gives him this, for all his actions are as unreasoning as a child's. Nevertheless there is life and reality in the play.

This noble and disinterested highwayman, who lives at war with society and is the leader of a band of faithful enthusiasts, reminds us of the poet himself, the literary outlaw, who filled pit and gallery with a band of young men quite as remarkable in appearance and attire as his brigand troop. Madame Hugo describes the contingent of spectators who appeared on the first evening in answer to her husband's invitation as "a troop of wild, extraordinary creatures, with beards and long hair, dressed in every fashion

except that of the day—in woollen jerseys and Spanish cloaks, Robespierre waistcoats and Henry III. caps—displaying themselves in broad daylight at the doors of the theatre with the clothing of all ages and countries on their backs.” Their frantic devotion to Hugo was as great as that of Hernani’s band of robbers for its captain. They knew that Hugo had received an anonymous letter in which he was threatened with assassination “if he did not withdraw his filthy play,” and, improbable as it was that the threat would be literally fulfilled, two of them accompanied him to and from the theatre every evening, though he and they lived in the farthest apart quarters of Paris.

Amongst Hugo’s papers of this date there is a quaint note from the painter Charlet, which expresses the feelings of these youths.

“Four of my Janissaries offer me their strong arms. I send them to prostrate themselves at your feet, begging for four places for this evening, if it is not too late. I answer for my men; they are fellows who would gladly cut off heads for the sake of the wigs. I encourage them in this noble spirit, and do not let them go without my fatherly blessing. They kneel. I stretch out my hands and say: God protect you, young men! The cause is a good one; do your duty! They rise and I add: Now, my children, take good care of Victor Hugo. God is good, but He has so much to do that our friend must in the first instance rely upon us. Go, and do not put him you serve to shame.—Yours with life and soul,

“CHARLET.”

Supported by such devoted enthusiasts as these in its struggle with fanatic opposition, romantic art stormed the enemy’s first redoubt and won its first important victory.

What these young men heard from the stage was the expression of their own defiance and thirst for independence, of their courage and devotion, their ideal and erotic longings, only pitched in a still higher key; and their hearts melted within them.

The time was February 1830, five months before the Revolution of July. The dullest materialism made life colourless. France was as regularly ordered as the avenues of the gardens of Versailles ; it was ruled by old men, who patronised only such young ones as had written Latin verse to perfection at school, and had since qualified themselves for office by absolute correctness of behaviour. There they sat, these correct, faultlessly-attired youths, with their neck-cloths and stiff standing collars. Contrast with them the youths in the pit, one with locks reaching to his waist and a scarlet satin doublet, another with a Rubens hat and bare hands. These latter hated the powerful Philistine bourgeoisie as Hernani hated the tyranny of Charles V. They gloried in their position ; they, too, were freebooters, poor, proud—one a cherisher of Republican dreams, most of them worshippers of art. There they stood, many of them geniuses—Balzac, Berlioz, Théophile Gautier, Gérard de Nerval, Petrus Borel, Préault—taking the measure of their opponents of the same generation. They felt that they themselves were at least not place-seekers, not tuft-hunters, beggars, and parasites like those others ; they were the men who a few months later made the Revolution of July, and who in the course of a few years gave France a literature and art of the first rank.

We know how they regarded Hernani. What did they see in the second great character, King Charles of Spain ? He repels at first. We cannot place much faith in this cold, cautious monarch's ardent love for Donna Sol ; and he, moreover, employs violent and dishonourable means to get her into his power. But the poet soon raises him to a higher level, and makes us feel the great ambition which fills his soul.

It was Charles's tremendous monologue at the tomb of Charlemagne which decided the fate of the drama that evening. And this much criticised and ridiculed monologue is in reality the work of a young master. It is easy to perceive, even if we did not know, how untrue it is to history, how impossible it is that Charles V. should have thought thus ; but we are fascinated by the faithfulness with which the

political ideas and dreams of 1830 are mirrored, and by the marvellous political insight displayed. This is the historical insight which sometimes astonishes us in poets ; Schiller showed it at the age of 21, in *Fiesco*. Listen to Don Carlos's description of Europe : A building with two human beings on its pinnacles, two elected chiefs, to whom every hereditary monarch must bow—the Emperor and the Pope. Almost all the states have hereditary rulers, and are, in so far, in the power of chance ; but the people are at times able to elect their Pope or their Emperor ; chance corrects chance, and the balance is restored. The Electors in their cloth of gold, the Cardinals in their scarlet, are the instruments by means of whom God chooses.

“ Qu'une idée, au besoin des temps, un jour éclore ;
Elle grandit, va, court, se mêle à toute chose,
Se fait homme, saisit les cœurs, creuse un sillon ;
Maint roi la foule aux pieds ou lui met un baïllon ;
Mais qu'elle entre un matin à la diète, au conclave,
Et tous les rois soudain verront l'idée esclave
Sur leurs têtes de rois que ses pieds courberont
Surgir, le globe en main ou la tiare au front.”

The poet was certainly not thinking of Charles V. when he wrote this, but of an Emperor much nearer his own day, the Emperor of whom he had just written in the *Ode à la Colonne de la Place Vendôme*, that his spurs outweighed Charlemagne's sandals. It must not be forgotten that men's enthusiasm for Napoleon in those days by no means implied that they were Bonapartists ; it only signified that they belonged to the party of progress. The Napoleon they worshipped was not the tyrant of France, but the humiliator of kings and of hereditary authority. The Emperor, as compared with the King, was regarded as the personified people ; therefore the young generation was deeply moved when Charles in his monologue exclaims : “ Rois ! regardez en bas ! . . . Ah ! le peuple !—Océan ! Vague qui broie un trône ! Miroir où rarement un roi se voit en beau ! ”

They are, thus, revolutionary and perfectly modern reminiscences and comparisons which occur in rapid succession

to Charles V. At the grave of Charlemagne he matures into the popular Emperor who has been so often dreamed of in modern times, and his passionate ambition is purified by his intense desire to solve gigantic problems and accomplish prodigious tasks. The man who was, to begin with, so obnoxious to the youthful part of the audience, whose brutal desire made him so inferior to his noble-minded rival Hernani and the proud lady they both love, ends, when he is Emperor, by renouncing his claims and showing mercy—and suddenly the two happy lovers seem small and insignificant beside him.

With his hand on his heart he says softly to himself :

“ Éteins-toi, cœur jeune et plein de flamme !
Laisse régner l'esprit que toujours tu troublas.
Tes amours désormais, tes maîtresses, hélas !
C'est l'Allemagne, c'est la Flandre, c'est l'Espagne ! ”

And with his eye on the imperial banner he adds :

“ L'empereur est pareil à l'aigle, sa compagne.
À la place du cœur, il n'a qu'un ecusson ! ”

Such words as these produced a powerful effect on the ambitious young men who were the real audience of the play. The drama, the tragedy, of ambition moved them as deeply as the drama of independence. They knew that great public aims are attained, great tasks accomplished only by manly resolution nourished upon the intensest emotions, longings, and joys of the heart, which have been offered as a burnt-offering on the altar of the aim—therefore they understood Carlos.

Nevertheless the fifth act, with the duet between the lovers, is in its purely lyric excellence the gem of the play. Here was love as those young men felt it and desired to have it represented. This dialogue on the threshold of the bridal chamber which the lovers are never to enter ; this blending of a happiness so great and intense that, as Hernani says, it demands hearts of bronze on which to engrave itself, with all the horrors of annihilation ; this sensual feeling, which is chaste and harmonious in her, pure

and ardent in him, blissful in both ; Donna Sol's supra-mundane enthusiasm ; Hernani's longing to forget the past in the present and its peace—all this was Romanticism of the kind the youth of the day demanded and greeted with thunders of applause.

As a drama *Hernani* is extremely imperfect ; it is a lyrical, rhetorical work, containing much that is extravagant. But it has the one, all-important merit, namely, that in it an independent and remarkable human soul has expressed itself unrestrainedly. From such a work it is possible to learn much of its author's mental idiosyncrasy. He is there with his genius, his limitations, his character, his whole past—with his conceptions of liberty and authority, of honour and nobility, of love and of death.

And the work presents to us not only Victor Hugo and a bit of the Spain of 1519, but the young generation of its own day and a piece of the France of 1830. *Hernani* is the essence of the spirit which inspired the youth of France at the time of the Revolution of July ; it is an image of France which, seen in a romantic light, expands into an image of the world.

But when, instead of confining our attention to a single work, we proceed, as now, to study a whole literature, hosts of pictures of moods and thoughts, of portraits, and of images of the world, pass before us. We shall detain them to compare them with one another and see in what they agree, by this means attaining to a certainty of what the fundamental characteristic of the age is ; then we shall let them pass before us in historical succession, and try, by carefully observing in what they differ from one another, to discover the law which produces these differences ; we shall watch, as it were, the flight of the arrows which indicate the direction of the spiritual currents.

IV

CHARLES NODIER

FROM the year 1824 onwards Hugo, Dumas, Lamartine, Sainte-Beuve, De Musset, and De Vigny met almost every Sunday evening at the house of a friend who that year took up his residence in the outskirts of Paris, near the Arsenal, in a modest dwelling which went by the name of the Little Tuileries. Their host was a man who in point of age belonged to the previous generation (he was born in 1780), but who in his mental attitude had anticipated the nascent literature, which he consequently at once and without hesitation took under his protection. His name was Charles Nodier.

Nodier's life had been one of strange vicissitudes ; he had been an *émigré* in the Jura, a newspaper editor in Illyria, and now he was a librarian in Paris.¹ His most remarkable characteristic as an author is that he is always from ten to twenty years in advance of every literary movement. His novel *Jean Sbogar*, the story of a species of Illyrian Karl Moor, which he planned in Illyria in 1812 and published in 1818, although improbable and uninteresting as a tale, is remarkable from the fact that its author, long before the days of Proudhon and modern communism, has put some of the most striking truths and untruths of the communistic faith into the mouth of his hero. Jean Sbogar writes :—

“The poor man's theft from the rich man would, if we were to go back to the origin of social conditions, prove to be merely the just return of a piece of silver or of bread from the hands of the thief to the hands of the man from whom it was stolen.”

¹ Nodier's youth and first literary efforts are described in *The Emigrant Literature*.

"Show me a power which dares to assume the name of law, and I shall show you theft assuming the name of property."

"What is that law which calls itself constitution and bears on its brow the name and seal of equality? Is it the agrarian law? No, it is the contract of sale, drawn up by intriguers and partisans who have desired to enrich themselves, which delivers a people into the hands of the rich."

"Liberty is not such a very rare treasure; it is to be found in the hand of the strong and the purse of the rich. You are master over my money. I am master of your life. Give me the money and you may keep your life."

Jean Sbogar is, we observe, not a common but a philosophic highwayman. The most natural thing about him is that he wears gold earrings, and this realistic trait Madame Nodier had almost succeeded in eliminating. Nodier allowed himself to be, as a rule, guided by his wife's taste and wishes. But when he once in a way felt inclined to rebel, and, to excuse himself, pled his submission on all other occasions, Madame Nodier always said: "Don't forget that you refused to sacrifice Jean Sbogar's earrings to me." This is declared to have been the one and only literary disagreement which ever occurred between the couple.

Men had forgotten the existence of such a book as *Jean Sbogar*, when Napoleon's memoirs came out and informed them that he had had it with him at St. Helena, and had read it with interest. The little novel belongs to Nodier's transition period. It was written before he had developed his characteristic individuality. This he did about the time of the formation of the Romantic School proper. He stood then, so to speak, at the open door of literature, and bade that school welcome. His review of Victor Hugo's boyish romance, *Han d'Islande*, is a little masterpiece of criticism, sympathetic and acute. It was the beginning of the warm friendship between the two authors. The appreciation of Hugo is so marvellously correct that in reading it to-day one can hardly believe that its writer was unacquainted with all the master's later works. It required

no small amount of cleverness to foresee them in *Han d'Islande*.

The stories which Nodier now began to write possess a charm and attraction unique in French literature. They are distinguished by a mimosa-like delicacy of feeling. They treat chiefly of the first stirring of passion in the hearts of youths and maidens ; the fresh dew of the morning of life is upon them ; they remind us of the woods in spring. It is a well-known fact that there is some difficulty in finding French books of any literary value which are fit for young girls' reading ; but such tales as Nodier's *Thérèse Aubert*, or the collection of stories entitled *Souvenirs de Jeunesse*, meet both requirements. The only risk run would be the risk of imbuing the young readers with fanciful platonic ideas ; for these tales are as sentimental as they are chaste ; the love which they describe may be a friendship with little of the sexual element in it, nevertheless it completely engrosses the little human being. It owes its charm to the fact that as yet no experience has made these minds suspicious and that no false or true pride prevents these hearts from revealing their emotions. As all the tales are founded on reality, on memories of their author's youth, the terrors of the Revolution form the dark background of them all, and they all end with a parting or the death of the loved one.

A childlike delicacy of feeling is the fundamental characteristic of Nodier's character. To the end of his days he remained a big, unworldly child, with a girlish shrinking not only from the impure, but even from the grown-up standpoint.

Above this groundwork of naïve freshness of feeling there rises, as second story, a wildly exuberant imagination. Nodier possessed such a gift of extravagant invention that one can hardly help believing that he must have been subject to visions and hallucinations ; he had the dangerous quality peculiar to a certain type of poetic temperament, that of scarcely being able to speak the truth. No one, not even he himself, ever knew for a certainty whether what he was relating was truth or fiction. Jest is the mean between the two. Nodier was considered one of the most entertaining

of Frenchmen, and he was not the least offended when he was told by his friends that they did not believe a word of what he was telling them.

On a tour which he and Hugo, accompanied by their wives, made together in the south of France, they arrived at an inn in the little town of Essonne, where they were to breakfast. It was in this inn that Lesurques had been arrested, a man who was executed in 1796 for a murder of which he was afterwards proved to have been innocent. Nodier, who had known him, or at any rate said he had, spoke of him with an emotion that brought tears into the eyes of the two ladies, and disturbed the cheerfulness of the repast. Noticing Madame Hugo's wet eyes, Nodier promptly began: "You know, Madame, that a man is not invariably certain of being the father of his child, but have you ever heard of a woman not knowing if she is her child's mother?" "Where did you hear of such a thing?" asked Madame Hugo. "In the billiard-room next door," was the reply. Pressed for an explanation, Nodier related with much gusto how, two years previously, a coachful of wet-nurses, coming from Paris with children who were to be reared in the country, stopped at this very inn. That they might breakfast in peace, the nurses deposited their charges for the time on the billiard-table. But whilst the women were in the *salle-à-manger* some carriers, coming in to play a game of billiards, lifted the children off the table and laid them at random on the bench. When the nurses returned they were in despair. How was each to recognise her own nursling? The children were all only a few days old, and indistinguishable one from the other. At last, merely making sure of the sex, each took one from the row; and now there were in France a score or so of mothers who discovered a likeness to beloved husbands or to themselves in children with whom they had no connection whatever.

"What a story!" said Madame Nodier. "Were the children's clothes not marked?"

"If you begin to inquire into the probability of a thing, you will never arrive at the truth," answered Nodier, nothing daunted, and quite satisfied with the effect produced.

He himself never inquired into probabilities. The world of probabilities was not his ; he lived in the world of legend, of fantastic fairy-tale and ghost story. If a fairy has ever stood by the cradle of a mortal, that mortal was Charles Nodier. And in this fairy he believed all his life ; he loved her as she loved him, and she had a part in all that he wrote. What though he was married by law and in earthly fashion to Madame Nodier ! The marriage had no more spiritual significance than Dante's with Gemma Donati ; his true bride and Beatrice was the fairy Belkis, once the Queen of Sheba, whose praises he and Gérard de Nerval so often sang.

The world in which he lives is the world in which Oberon and Titania dance, in which strains from the *Thousand and One Nights* blend with the melodies of Ariel's celestial orchestra, in which Puck makes his bed in a rosebud, whilst all the flowers perfume the summer night. It is a world in which all the personages of real, wide-awake life appear, but grotesquely magnified or grotesquely diminished, to suit the comprehension of the child and the requirements of the fantast.

Here, as Nodier himself somewhere says, we have Odysseus the far-travelled, but he has shrunk into Hop-o'-my-thumb, whose tremendous voyage consists in swimming across the milk-pail ; here is Othello, the terrible wife-murderer, only his beard is not black but blue—he has turned into the notorious Bluebeard ; here is Figaro, the nimble lackey who flatters the grantees so cleverly, only he is transformed into Puss in Boots, a less entertaining personage, though almost as interesting from the psychological point of view.

No author of the French Romantic period is more closely related to the German and English Romanticists than Nodier. Any one who does not know his works may form some idea of them by recalling Sir Walter Scott's ghost stories and Hoffmann's audacious fantasies. But these, of course, do not convey an idea of Nodier's artistic individuality. His peculiarity is, that in his representation of Romantic subjects he is not what we are in the habit of

calling Romantic, but, on the contrary, severely Attic, classically simple, sparing in the matter of colour, and devoid of passion ; there is none of the Scotch mist we are conscious of in Sir Walter, or of the fumes of the Berlin wine-vaults which we inhale in reading Hoffmann. His peculiarity as a stylist is that, whilst the young Romanticists around him were sensualising language and supplanting the idea by the picture, he himself transcribed his wildest Romantic fancies into the clear and simple language of Pascal and Bossuet. Enthusiastic champion as he was of the new tendency in literature, in the matter of style he remained old-fashioned, and expressed the fantastic imaginations of the nineteenth century in the severe, perspicuous language of the seventeenth. Audacious to the verge of insanity in his fantasies, he is sober and clear in his style. As Prosper Mérimée has cleverly said, a fanciful tale by Nodier is like "the dream of a Scythian, told by an old Greek poet."

His *Inès de Las Sierras* is a ghost-story the beauty of which renders it infinitely superior to the ordinary ghost-story. The horror produced by the unaccountable apparition is blent with the admiration aroused by the supernatural visitant's gentle grace ; these feelings do not neutralise each other, but act in combination with a peculiar power ; and it is this combination which is the secret of Nodier's effects. It is a pity that he has spoiled the beautiful story by a trivial and improbable conclusion, which explains away the ghost in the most commonplace manner. The apparition seen in the old castle at midnight is not the ghost of the young dancing-girl, murdered 300 years before, but a living Spanish maiden who happens to bear the same name, and whom a fantastic and incredible concatenation of circumstances has led to dance there, dressed in white. There is genuine Latin rationality in this solution of the mystery, but it is offered to us, as it were, ironically. A story like *Inès de Las Sierras*, however, is what most exactly demonstrates the poetic progress made since the eighteenth century, which was such an enemy of the supernatural, even in fiction, that Voltaire regarded himself as an audacious reformer when (in his *Semiramis*) he allowed the ridiculous ghost of Minus

to howl some alexandrines through a speaking-trumpet in broad daylight.

La Fée aux Miettes seems to me the best of Nodier's fantastic tales. There is undoubtedly too much of it; it is not without an effort that one follows all the wild twists and turnings of a fantasy which occupies 120 quarto pages, even though much of it is both interesting and charming. A poor, harmless lunatic in the asylum of Glasgow tells the story of his life. This is the setting of the tale, but we forget it altogether in the marvellousness of the events related. All the chords of human life are touched, jarringly and wildly. It is as if life itself passed before one's eyes seen wrong side out, seen from the perfectly permissible standpoint of the dreamer or the delirious fever-patient.

In the little town of Granville in Normandy lives a worthy, simple-minded young carpenter, Michel by name. In the same town lives an old female dwarf, shrivelled and ugly, who, because she gathers up the scraps of the school-children's breakfasts, is called "*la fée aux miettes*." Four or five centuries ago she might have been seen in Granville, living in the same way, and she has made her appearance at intervals since. This being is assisted by the young carpenter with small sums of money, and she in return assists him with all manner of wise advice. She always speaks to him as if she were passionately in love with him, and she begs him to promise to marry her, so that by this means his money may in time return to him again. She gives him her portrait, a picture which does not resemble her at all, but represents the fairy Belkis, who in olden days was the Queen of Sheba beloved by Solomon. The youth falls in love with this picture of a beautiful, dazzling, bewitching woman. Wherever he goes her name meets him; when he determines to try his fortune in a foreign country, the ship he sails in is called the *Queen of Sheba*. He wanders about the world dreaming of Belkis, as we wander, one and all of us, dreaming of our castle in the air, our ideal, our fixed idea, which to our neighbours is madness.

Falsely accused of a murder committed in the room in

which he had slept at an inn, poor Michel is sentenced to be hanged. He is carried through a hooting crowd to the gallows. There proclamation is made that, according to old custom, his life will be spared if any young woman will have pity on him and take him for her husband. And behold, Folly Girlfree, a merry, pretty girl who has always liked him, approaches the scaffold, prepared to save him. But he asks time for reflection. He likes Folly Girlfree, and she is both good and beautiful, but he does not love her; he has only one love, his ardently, secretly adored ideal, the Fairy Belkis. He looks tenderly and gratefully at Folly, deliberates, and—requests to be hanged. This deliberation with the rope round his neck, this conclusion that, as Shakespeare puts it, “many a good hanging prevents a bad marriage,” is described with delightful humour, with a naïve philosophy which is unforgettable from the fact that some such idea has occurred at one time or other to all of us.

They are proceeding to hang Michel, when loud cries are heard, and the Crumb Fairy, followed by all the street boys, arrives breathless, bringing proofs of the prisoner's innocence. He marries her out of gratitude, but hardly has the door on the wedding night been hermetically closed between him and his aged wife, hardly has he shut his eyes than Belkis in her bridal veil approaches his couch.

“Alas! Belkis, I am married, married to the Crumb Fairy.”

“I am she.”

“Nay, that is impossible; you are almost as tall as I.”

“That is because I have stretched myself.”

“But this beautiful, curly, golden hair falling over your shoulders, Belkis? The Crumb Fairy has none of it.”

“No, for I show it only to my husband.”

“But the Fairy's two great teeth, Belkis; I do not see them between your fresh, fragrant lips?”

“No, they are a superfluity only permissible to old age.”

“And this almost deadly feeling of bliss which takes possession of me in your embrace, Belkis? The Fairy never gave me this.”

"No, naturally," is the laughing answer ; "but 'at night all cats are grey.'"

Henceforward Michel lives a divided life ; his days are spent with the wise old Fairy, his nights with the beautiful young Queen of Sheba, until at last he finds the singing mandragora, and, having made his escape from the mad-house, mounts to the Fairy's and Belkis's heaven on the wings of the mandragora's song.

This is madness, no doubt, but it is marvellous madness—madness instinct with soul. Who is this crumb-gathering fairy ? Is she wisdom ? Is she renunciation and duty ? Is she the inexhaustible patience which suddenly reveals itself as genius ? Is she fidelity turning into the happiness that is the reward of fidelity ? She is probably a little of all of this ; and therefore it is that she can transform herself into youth and beauty and bliss. In some such fashion Nodier has thought out, or dreamt his story.

At its maturity his imaginative faculty is more wanton and bold. No longer contented with producing shapeless, unordered material, he presents his material to us with a grotesque, loquacious, satirical explanation. No Frenchman comes so near having what Englishmen and Germans call humour as Nodier. At times he seems to be positively possessed by whimsicality. Then he not only turns the everyday world topsy-turvy in his stories, but plays with his own relation to the story, satirises contemporaries, makes a thousand innuendoes, philosophises over the illusions of life. He takes even the art of the printer into his service to heighten his fantastic effects ; or, more correctly speaking, in order to prove the absolute power of his personality over his material, he leaves not a single thing, not even the purely mechanical means of communication, untouched by his mood. In his famous tale, *Le Roi de Bohême et ses sept Châteaux*, he exhausted the resources of the printing establishment. At his command the letters become so long that they stretch from top to bottom of the page ; he commands again, and they dwindle into the tiniest of the tiny ; he screams, and they stand up on end in terror ; he becomes melancholy, and they hang their heads all along the lines ;

they are inseparably mixed up with illustrations ; Latin and Gothic groups alternate, according to the mood of the moment ; sometimes they stand on their heads, so that we have to turn the book upside down to read them ; sometimes they follow the narrative so closely that a descent of the stairs is printed thus :

Hereupon
our
hero
went
dejectedly
down
the
stairs.

It is interesting to trace in the account of Nodier's life written by his daughter, the foundations of fact upon which he built his fantastic tales. It rarely happens that, as in *Inès de Las Sierras*, something real (in this case an old castle which Nodier had visited in the course of a tour he made with his family in Spain in 1827) forms the groundwork. Sometimes, as for example in *Trilby*, the point of departure is a legend ; and it is significant that this particular legend should have been told to Nodier by Pichot, the French translator of Scott and Byron. The idea of *Smarra* Nodier got from hearing the old porter of his house in Paris, who was too ill to sleep anywhere except sitting in his chair, relate his nightmares and dreams. The model for the *Fée aux Miettes* was an old woman who served in his father's house when he was a child, and who treated his father, a man of sixty, as if he were a giddy youth. This old Denise maintained that before entering the Nodiers' household she had been in the service of a Monsieur d'Amboise, governor of Château-Thierry. When she held forth on this subject, she mixed up with her own experiences reminiscences of the most extraordinary events and most antiquated customs ; and the family, out of

curiosity, caused inquiry to be made about this remarkable governor. The archives of the town showed that only one of the name had ever existed, and that he had died in 1557. One can see how the story of the fairy evolved itself out of this curious incident. The very slightest element of fact—a landscape, a legend, a dream, a lie, a mere mote—was enough for Nodier.

The amiable, clever man, whose house was for a number of years the rendezvous of the men of letters who made their *début* about 1830, the place where all the talented young beginners repaired to seek encouragement and, if possible, permission to read a ballad or a little piece of prose before the select company which assembled there on Sunday afternoons, this man in his proper person represents the extreme of Romantic fantasticality in the literature of the period. The fantastic supernaturalism which was the main characteristic of German Romanticism, is only one of the poles of French Romanticism ; or, to speak more correctly, it is merely one of its elements—in some of the most notable men of the school a weak and subordinate, in others an important element, but an element always present. In Victor Hugo's case it announces itself at once, in his *Ronde du Sabbat*, and makes itself forcibly felt in the great *Légende des Siècles*, though in this latter the legend is only naïve history ; we have a glimpse of it even in the rationalistic Mérimée (half explained away in *La Vénus d'Ille*, more distinct in *La Vision de Charles XI.* and *Les âmes du purgatoire*) ; it reigns, half-seraphic, half-sanguinarily sensual, in Lamartine's *La chute d'un ange* ; it pervades Quinet's pantheistically vague *Ahasvère* ; it appears in George Sand's old age in the pretty fairy-tales she writes for her grandchildren ; it occupies even the plastic Gautier in the many tales in which he allows himself to be influenced by Hoffmann ; and, as Swedenborgian spiritism, it actually, in a romance like *Séraphitus - Séraphita*, completes Balzac's great *Comédie Humaine*. But in no other author has it the naïve originality and the poetic force which distinguish Nodier.

V

RETROSPECT—FOREIGN INFLUENCES

THE new literary and artistic movement had both foreign and indigenous sources. The foreign are the more clearly evident.

As has already been observed, the older foreign literature which had hitherto been kept out of France, and the new, which was captivating men's minds by its novelty, were simultaneously seized on and assimilated by the young generation, with an eagerness exactly proportioned to the vehemence with which the works in question repudiated the rules adhered to in earlier French literature. Before the eyes of the young school there was, as it were, a prism, which refracted all rays in a certain uniform manner. The rays which passed through changed their character in the process.

The name of *Shakespeare* early became the great rallying cry of the Romanticists. August Wilhelm Schlegel had prepared the way for Shakespeare; in his famous Lectures on Dramatic Art and Literature, which were published in French as well as German, he had been the first to extol and expound him. Mercier, the French "prophet of Romanticism," eagerly took up the cry; Villemain and Guizot followed suit; imitations and translations, the latter more faithful than those of the previous century, did what in them lay to popularise the name and art of the great Englishman. At the beginning of the Twenties, the progress that had been made was not sufficient to prevent a company of English actors who tried to play Shakespeare in the Porte-St. Martin theatre, being received with a shower of apples and eggs and cries of: "Speak French! Down with Shakespeare! He was one of Wellington's adjutants!"¹

¹ Stendhal: *Racine et Shakespeare*, p. 215.

But we have seen that their successors met with a most cordial reception only a few years later. In the interval Beyle had made his determined effort to procure Shakespeare due recognition ; the *Globe* (published first three times a week, then daily) had made its appearance as the organ of the younger generation, and its ablest contributors had conducted the campaign of the new cause with remarkable skill.

Beyle who, in spite of his paradoxicalness, is one of the most clear-headed and original writers of his day, expresses profound admiration for Shakespeare without being guilty of any lack of piety towards Racine, whom he represents as the Englishman's antipodes. He shows that the moments of complete illusion which ought to occur during the course of every theatrical performance, occur more frequently during the representation of Shakespeare's than of Racine's plays, and also that the peculiar pleasure imparted by a tragedy depends upon these same seconds of illusion and the emotion which they leave in the spectator's mind. Nothing hinders illusion more than admiration of the beautiful verse of a tragedy. The question we have to answer is : What is the task of the dramatic poet ? Is it to present us with a beautifully evolved plot in melodious verse, or is it to give a truthful representation of emotions ? In his own answer to this question Beyle goes farther than Romantic tragedy, exemplified by Victor Hugo and Alexandre Dumas, subsequently did ; for he unconditionally rejects verse as a vehicle for tragic drama. Granted, he says, that the aim of tragedy is to give a faithful representation of emotions, then its first requirement is distinct expression of thoughts and feelings. Such distinctness is detracted from by verse. He quotes Macbeth's words, spoken when he sees the ghost of Banquo sitting in his place : "The table's full ;" and maintains that rhyme and rhythm can add nothing to the beauty of such a cry. It was obviously Vitet, not Hugo, who subsequently came up to Beyle's dramaturgic ideal.

He warns against imitation of Shakespeare. The master should only be followed in his understanding observation

of the society in which he lived, and his skill in giving his contemporaries exactly the kind of tragedy which they needed; for to-day too, in 1820, the desire for a certain kind of tragic drama exists, even though the public, intimidated by the fame of Racine, does not venture to demand it of the poet. It is only when an author studies and satisfies his age that he is truly Romantic. For "Romanticism" is the art of providing nations with the literary works which in the existing condition of their ideas and customs are fitted to give them the greatest possible amount of pleasure, whereas "Classicism" offers them the literature which gave their great-grandfathers the greatest possible amount of pleasure. In his own day Racine was a Romanticist. Shakespeare is a Romanticist, in the first place because he depicted for the Englishmen of 1590 the bloody struggles and the results of their civil wars, and in the second place because he has painted a series of masterly, subtly shaded pictures of the impulses of the human mind and the passions of the human heart. The teaching of Romanticism is, not that men should imitate England or Germany, but that each nation should have its own literature, modelled upon its own character, just as we all wear clothes cut and sewn for ourselves alone.

To Beyle, we observe, Romanticism is almost the exact equivalent of what we call modern art. Characteristic of that inveterate tendency of the Latin race to classicism which has already been alluded to, are his repeated assertions that the author should be "romantic" in all that concerns his subject-matter, this being "the requirement of the age," but that he should remain classic in his manner of presenting it, in vocabulary and style. For language is an established convention and therefore practically unchangeable. Men should try to write like Pascal, Voltaire, and La Bruyère.¹

With characteristic variations the most eminent contributors to the *Globe* formulate their definitions of Romanticism in very fair harmony with each other and with Beyle. At the time when Hugo was still royalist, Christian, and conservative, the *Globe* was already revolutionary, philosophic,

¹ *Racine et Shakespeare*, pp. 115, 117, 218 note.

and liberal. The first to publish the programme of Romanticism in the *Globe* was Thiers. He proclaimed its watchwords to be *nature* and *truth*—those almost inevitable war-cries in every artistic and literary revolution. He opposes himself to the academic, the symmetrical in plastic art, and in dramatic poetry demands *historic* truth, which is the same as what was afterwards called local colouring. Duvergier de Hauranne, in an article *On the Romantic*, defines classicism as routine, Romanticism as liberty—that is to say, liberty for the most varied talents (Hugo and Beyle, Manzoni and Nodier) to develop in all their marked individuality. Ampère defines classicism as imitation, Romanticism as originality. But an anonymous writer (in all probability Sismondi) tries to give a more exact definition; he remarks that the word Romanticism has not been coined to designate the literary works in which any society whatever has given itself expression, but only that literature which gives a *faithful picture of moaern civilisation*. Since this civilisation is, according to his conviction, spiritual in its essence, Romanticism is to be defined as spirituality in literature. The future author of *Les Barricades*, Vitet, at this time a youth of twenty, tries to settle the matter with the impetuosity and audacity of his age. According to him it simply means independence in artistic matters, individual liberty in literary. “Romanticism is,” he says, “Protestantism in literature and art;” and in saying so he is obviously thinking merely of emancipation from a kind of papal authority. He adds that it is neither a literary doctrine nor a party cry, but the law of necessity, the law of change and of progress. “Twenty years hence the whole nation will be Romantic; I say the whole nation, for the Jesuits are not the nation.”

The reader can see for himself that there is only the merest shade of difference between these definitions and the conclusion arrived at by Victor Hugo: “Romanticism is Liberalism in literature;” and it will not surprise him to learn that the *Globe* greeted the preface to *Cromwell* with the exclamation: “The movement has now reached M. Hugo.” Hugo’s chief contribution to it was victory.¹

¹ Cf. Th. Ziesing: *Le Globe de 1824 à 1830*.

Next to Shakespeare, *Sir Walter Scott* was the English author who exercised, if not the most profound, certainly the most plainly traceable influence. He found his way across the French, as across every other frontier. Before the days of his popularity in France the great Scotchman had found in Germany, Italy, and Denmark admirers, who, inspired by patriotic and moral aims, adopted the tone of his fiction. The *Waverley* novels began to appear in 1814; in 1815 they were already imitated by De la Motte Fouqué in the German "Junker" style; in 1825–26 Manzoni's *Promessi Sposi* appeared; and in 1826 Ingemann began to publish his romantic historical tales, which inculcate a childish kind of patriotism and royalism, and are, as it were, haunted by a pale ghost of Sir Walter Scott. The *Waverley* novels were translated into French almost immediately after their appearance, and at once achieved a great success. Scott became so popular that in the early Twenties the managers of the theatres commissioned authors to dramatise his novels. The unsuccessful play *Emilia*, written by Soumet, the poet of the transition period, was an adaptation of Scott. Victor Hugo himself, using the name of his young brother-in-law, Paul Fouchet, sent in an adaptation of *Kenilworth*, which as a drama was also a failure.

The young Romantic generation, however, was not appealed to by the qualities in the novels which were most highly appreciated in Protestant countries, but by the talent of their picturesque descriptions and their medieval flavour. It was by his wealth of crossbows and buff jerkins, of picturesque costumes and romantic old castles, that Scott found favour in the eyes of Frenchmen. They ignored or disapproved of the common-sense, sober view of life and the Protestant morality which had won him readers in Germany and Scandinavia. Beyle was the first to criticise Scott severely. He prophesies that in spite of his extraordinary popularity his fame will be short-lived; for, according to Beyle, Scott's talent lay more in the describing of men's clothes and the limning of their features than in the representation of their emotional life and their passions. Art, says Beyle, neither can nor ought to imitate nature exactly;

it is always a beautiful untruth ; but Scott is too untruthful ; his passionate characters strike us as being ashamed of themselves ; they lack decision and boldness and naturalness. And it was not long before his critics began to make the complaint, so often reiterated by Balzac, that he could not describe woman and her passions, or at any rate dared not describe these passions with their pleasures, pains, and punishments, in a society which attached exaggerated importance to literary modesty.¹ The novels with plots laid in modern days made no impression ; only *Ivanhoe*, *Quentin Durward*, *Kenilworth*, *The Fair Maid of Perth*, and one or two others were popular.

The special merit of this foreign author in the eyes of Frenchmen was, that he had substituted the novel of dramatic dialogue for the two forms of the longer novel hitherto in vogue—the narrative, in which the headings of the chapters were summaries of the contents and the author played a prominent part, and the letter form, which squeezed all the surprises and all the passion in between “Dear Friend” and “Yours sincerely.” The most talented of the young French writers are plainly influenced by him. The one whose moral standard most closely approached the English, Alfred de Vigny, wrote *Cinq-Mars*, a novel with a plot laid in the days of Richelieu, an entertaining, but now old-fashioned work, in which the contrast of good and evil overshadows all other contrasts, and which betrays a remarkable want of appreciation of Richelieu’s greatness as a statesman. There is almost a total absence of Scott’s skill in characterisation ; instead of it we have a lyric element, the glorification of youthful, impetuous chivalry—the old French *bravoure*. Prosper Mérimée fell under the great Scotchman’s influence at the same time as Alfred de Vigny, and wrote his *Chronique du Règne de Charles IX.*, a work the spirit of which is still less like Scott’s. Mérimée singles out the strong and violent passions in history for their own sake, but also with the French Romanticist’s subordinate aim of

¹ See Beyle : *Racine et Shakespeare*, 294 ; Balzac’s own words in the preface to *La Comédie Humaine* ; and the utterances of his alter ego, Daniel d’Arthez, in *Les Illusions perdues*.

rousing the wrath of the respectable bourgeois by his audacious unreservedness ; his delineation of character is, generally speaking, clear and concise ; he tells his tale coldly and with utter disregard of all established moral convention.

Every one knows the characteristic manner in which, at a somewhat later period, Alexandre Dumas employed Scott's wealth of colour and historic style in the production of many light and most entertaining novels, of which *The Three Musketeers* may be named as an example. But it is not so generally known that Balzac, the founder of the modern French novel, was as strongly attracted as De Vigny and Mérimée by the foreign master who made an epoch in the history of fiction. He desired to follow in his path without being a mere imitator. He believed himself quite capable of rivalling Scott in the delineative art which Romanticism had restored to honour, and was confident of his power to impart much more life to dialogue. In Scott's books there was only one type of woman ; in France the writer of historic novels could contrast the brilliant vices and motley morals of Catholicism with the dark austerity of Calvinism in the wildest period of French history. This ensured him against monotony. Balzac, who was always projecting monumental works and whose mind had an instinctive bias towards the systematically comprehensive, finally conceived the plan of depicting each historic period since that of Charlemagne in one or more novels, all of which should form a connected chain—an idea which Freytag, in his work, *Die Ahnen*, has since tried to carry out as regards Germany. The first novel which Balzac published in his own name, *Les Chouans*, was intended to be a link in this chain. It describes the war in La Vendée at the time of the Revolution, and came out in 1829, the same year as *Cinq-Mars* and *Chronique du Règne de Charles IX.* Two books published much later, *Sur Cathérine de Médicis* and *Maître Cornélius*, are also fragments of the projected great work. The latter is a novel in which Balzac enters into direct competition with Sir Walter Scott ; its hero is Louis XI., whom he considered unfairly treated by Sir Walter. Although these historical romances are good in their way and contain vivid and careful studies of character,

they prove that if Balzac had kept to his intention of merely calling the past to life again, his place in the literature of his century would have been an entirely subordinate one ; he would only have been known as one of Scott's disciples.

Victor Hugo also was fired by the famous Scotchman with the desire to write a great historical novel. He determined to make it centre round the cathedral church of Notre-Dame in Paris, the whitewashing of which had horrified him ; for he had an admiration and love for the grand old historical building which remind us of Goethe's for Strasburg Cathedral and Oehlenschläger's for the Cathedral of Roskilde. According to Hugo's contract with the publisher, this famous novel was to be ready in April 1829 ; but he was not able to keep his engagement ; he first obtained five months' grace, and then a respite until the 1st of December 1830 upon condition of paying 1000 francs weekly after that date if the book was not finished then. By the 27th of July his preparatory studies were made, and that day he began to write the novel ; the following day ushered in the Revolution of July ; Hugo's house was in danger from the firing, and during the removal to another, all the notes and studies for his book were lost. Under the circumstances the publisher granted three months' grace ; Hugo denied himself to every one, locked away his black suit so that he might not be tempted to go out, sent for a bottle of ink, put on his working-jacket, and worked without paying or receiving a single visit until 14th January 1831, when the ink-bottle was empty and the novel written. During all that time he had only allowed himself one distraction, which was to go and see Charles X.'s ministers sentenced. Not to break his resolution, he went dressed in his civic guard's uniform.

In his earliest youth Hugo had been profoundly impressed by Scott. In a review of *Quentin Durward*, which he wrote at the age of twenty-one, he expresses the greatest admiration for Scott's historical sense, moral earnestness, and dramatic style. But even in this early appreciation we come upon a sentence in which he, as it were, indicates the step he himself hopes to take in advance of Scott. He writes : "After Walter Scott's picturesque

but prosaic novel there remains to be created another kind of novel, which in our opinion will be more admirable and more perfect. It is the novel which is both drama and epic, which is both picturesque and poetical, both realistic and idealistic, both true and grand, which combines Walter Scott and Homer." We must not let these last words, with which Hugo, true to himself, spoils his effect by exaggeration, prevent our acknowledging the young author's clear perception of what he himself was one day to be capable of doing in the domain of fiction. He seems to have had the premonition that his novels would be great prose poems, picturesque chronicles rather than pictures of reality like Scott's.

Notre-Dame de Paris, which was intended to give a picture of the life and manners of Paris in the fifteenth century, is the creation of a great constructive imagination. This was a fit subject for Hugo, with his leaning to the grand and colossal. He gives a soul to the building, breathes into it the breath of his spirit until it becomes a living being; and as the scientist reconstructs a whole animal from a single vertebra, so Hugo's brain, with the cathedral as starting-point, conjures up the whole of that long-vanished Paris. The faith and the superstition, the manners and the arts, the laws and the human emotions and passions of those old days, are drawn for us with a broad, strong touch—with no great precision, but with a kind of convincing magic. The characters in *Notre-Dame* are the character sketches of a genius, drawn in the epic style, in more than life-size. Scott's honest, plain, human beings are superseded by the creatures of an artist intoxicated with colour; his gentle spirit makes way for grandiloquent passion pointing unresignedly to blind, iron necessity, that ἀνάγκη which is written on the church wall, and which crushes us all—gipsy and priest, beauty and beast, Phœbus and Quasimodo—century after century under its iron heel.

Even more powerful than Scott's influence was *Byron's*. It was the element of wild passion in his poems and its connection with the wildness of his life—it was Childe Harold and still more Lara, the being marked by the finger of fate,

who, suffering from a mysterious melancholy, carries his pride and his anguish with him from land to land—it was this type in its Byronic forms, fantastically magnified by the element of myth and legend enveloping the poet's life, which enchanted the young men whom Hugo had awakened or gathered together. Few were the critics who maintained as Beyle did in spite of his great admiration for Byron, that "this author of deadly dull, conventional tragedies" was certainly not the leader of the Romanticists. Immediately after Byron's death the whole horde of French minor poets seized upon the two themes, Greece and Lord Byron, which they continued year after year to sing with so much ardour and so little comprehension of the dead man's character, that Sainte-Beuve was obliged to protest in the *Globe* against the abuse of the words Byron, liberty, elegy, &c. In 1824 both Hugo and Lamartine gave expression to their feelings regarding Byron, the former in a newspaper article, the latter in a poem. In treating of him as a poet, both authors at this period lay most stress upon his spirit of doubt and his gloomy view of life; neither of them seems to have been at all deeply impressed by the works of his mature manhood; the bright and trenchant political and religious satire of *Don Juan* was, in 1824, missed or misunderstood by them as by so many others. But whereas Hugo's chief endeavour is to show the difference between Byron's poetry and that of the eighteenth century ("The difference between Byron's and Voltaire's laughter is this, that Voltaire had not suffered"), to the sentimental and half orthodox Lamartine the English poet is still the fallen angel. Lamartine's *Fifth Canto of Childe Harold*, in which he endeavours to strike the Byronic note, shows in what he believed himself to resemble the English nobleman, namely, in his romantically heroic personality. Masking as Byron he gives expression to the doubts and rebellious feelings of which we only catch a rare glimpse in his *Méditations*, but to which he was soon to give utterance in his own name. It was probably Byron who lured both him and Hugo to the East; Hugo contented himself with imaginary excursions, but Lamartine made princely pre-

parations and set off on a grand tour. And if Byron's last works made no profound political impression on these two authors, his last actions and his death did.

Byron's influence is, then, unmistakably traceable in the works of most of the young poets of our period ; but so marked and powerful was the originality of this generation of authors, that his sentimental despair, which was so infectious, and which led to so much imitation and affectation in many literatures, glanced off them. There was only one of them in whose ears this particular Byronic note rang like a message from a kindred spirit, and he was, curiously enough, the most elegant and aristocratic, the truest Parisian among them all—Alfred de Musset.

Most of the literary notables in question were born in the provinces—Victor Hugo and Nodier at Besançon, George Sand in Berry, Gautier at Tarbes, Lamennais in Brittany, Sainte-Beuve at Boulogne—and each of these brings with him his characteristic fund of provincialism which does not allow itself to be interpenetrated by the Byronic influence, although both George Sand and Gautier were, in curiously different ways, affected by Byron. Mérimée, who was born in Paris, cooled too quickly to feel the influence of Byron's poetic temperament ; it was Byron's spirit of negation which influenced him, and that at second hand, through Beyle. But upon no one does Byron make the same direct, deep impression as on that slender, pale son of Paris, who is distinguished by all the weakness and all the exquisite charm which are the heritage of the last representatives of a noble and ancient race. In the earliest stages of his career, Byron, the true Englishman, had been spiritually minded and melancholy ; the senses play but a small part in the poetry of his youth ; not till he is the mature man and has visited Italy and lived in Latin countries does his poetry, like Goethe's in Venice, become sensual and audaciously outspoken. De Musset, on the contrary, begins in his early youth with the bold and fleshly realism which we find in some of Byron's later works, and gradually becomes more and more spiritual. At his best he is a keener observer than Byron, and his love-poetry is more

delicate ; it has a Raphaellesque beauty which Byron's neither attains nor aims at. He is the weaker, tenderer, more charming, French Byron, as Heine is the smaller, more wanton, wittier, German Byron, and Paludan-Müller the satirical, orthodox, royalist, Danish Byron. De Musset suffers like a boy, complains like a woman ; he is what Auguste Préault, the sculptor, once called him : "Mademoiselle Byron."

Shelley, whose name did not find its way into France till much later, was practically unknown to this generation. As for the so-called Lake Poets, Sainte-Beuve, who acquired the English language in his youth, and had more of the critical gift than any of his contemporaries, was the only one of the Romanticists who appreciated that nature-loving, realistic school at its true worth, assimilated some of its spirit, and endeavoured by means of a few translations to bring it into favour. Brizeux, the poet of Brittany, reminds us of the Lake Poets, though he knew nothing about them.

The influence of Germany was less powerful than that of England, and it is still easier in the case of this country to show the free treatment to which the impressions received were subjected. Germany was seen overshadowed by the old Teutonic oaks ; its fountains and rivers were haunted by elves and fairies, who trailed their shadowy white garments across the dewy grass ; among its mountains dwelt the gnomes, and in the air above the mountain-peaks witches held their revelries. Germany was a Walpurgis Night dreamland. Only one of Goethe's works was really popular, namely, *Werther*, the high pressure passion of which enchanted all readers. *Werther* seemed to them a René, because, though he was much older than René, they had made acquaintance with René first, and this circumstance deprived the German hero of his freshness and approximated him to the Childe Harold type. Something of the same kind happened with *Faust*. That imposing figure, which made such an impression on the whole of Europe, was so completely foreign to the French that they never truly comprehended it. French poetry had never occupied itself with the struggles and sufferings of the questioning spirit. And

this German doctor, who is simple enough to see the devil in a poodle dog, sentimental enough to cross Gretchen's threshold with pious emotions in his breast, and yet unscrupulous enough to desert the girl he has betrayed and kill her brother in a dishonourable duel, was too un-French to be understood. We gather from the apologies of the Romanticists the nature of the criticism to which the men of the classic school subjected *Faust*. "How many," writes Duvergier de Hauranne, "are rendered insensible to all the beauties of this masterpiece by the fact that it treats of a compact with the devil ! They cannot understand any one allowing such an improbability to pass unchallenged ; and yet they themselves from their childhood have, without raising the slightest objection, beheld Agamemnon murdering his daughter in order to obtain a favourable wind." French readers were accustomed to the superstitions of antiquity, but felt themselves repelled by those of the Middle Ages. And there were, moreover, many who, without reading them, denounced Goethe's works as barbaric literature. As late as 1825 that narrow-minded assailant of the Romanticists, Auger, the secretary of the French Academy, in making an attack on "those lovers of the beauties of nature, who would willingly exchange the Apollo Belvedere for a shapeless image of St. Christopher, and with the greatest pleasure give *Phèdre* and *Iphigénie* for *Faust* and *Götz von Berlichingen*," drew smiles from the Academicians by pronouncing these last titles in a burlesque manner, as if they were barbaric names. The admiration of the Romanticists for *Faust* was, however, as has already been observed, barren of result. Though Gérard de Nerval translated the First Part to the entire satisfaction of the aged Goethe, and though Delacroix's painting of Faust and Mephistopheles riding through the air was also much admired by the old poet and art connoisseur, the French literature of the period only rarely (as in the case of Quinet) shows any trace of the influence of the great drama.

One would have imagined that Schiller, with his association with Rousseau and his flowery dramatic rhetoric, would have appealed more forcibly to Frenchmen than

Goethe ; as a matter of fact he possessed little attraction for the younger generation. Adaptations of all his plays were indeed performed on the French stage, but this happened just before the formation of the Romantic School proper, and the semi-Romantic poets of the transition period, who cut and carved these plays into conventional tragedies to suit the taste of the day, destroyed them in place of teaching the public to appreciate them. Out of the *Jungfrau von Orleans* and *Don Carlos*, Soumet manufactured a *Jeanne d'Arc* and an *Élisabeth de France* ; *Fiesco* was adapted and maltreated by Ancelot, *Wallenstein* by Liadières ; but neither Classicists nor Romanticists derived any satisfaction from the results, and the verdict of the austere Beyle (who read, or tried to read the originals) is that Schiller paid too much homage to the old French taste to be able to present his countrymen with the tragedy which their manners and customs demanded. He has no appreciation whatever of Schiller's real greatness ; he evidently knew too little German to be able to enjoy and understand *Wallenstein* ; besides, like many of the younger men, he allowed himself to be carried away to such an extent by his desire to annoy the Classicists, that he actually extols Werner's *Luther* as the modern drama most nearly approaching Shakespeare, and its author as a much greater poet than Schiller.

The only contemporary German author besides Goethe who made any deep impression was E. Th. A. Hoffmann. Hoffmann, in fact, became to Frenchmen the German *par excellence*. Tieck was too vague, Novalis too mystical, to find the public in France which they did, for instance, in Denmark ; but Hoffmann united to that wildly capricious fantasticality, which to Frenchmen was a perfectly new poetical element, the sharp decision of outline which appeals to them, and which reminded them of their compatriot Callot. His artistic courage, which dares to carry out capricious conceits to their extremest consequences, won their approbation. He dealt in strong colours and startling effects, and his work, with all its wildness, is as full of clear minute detail as a "Temptation of St. Anthony" by Breughel or Teniers ; in contrast to Novalis, he appealed to Frenchmen by his

Berlin rationality, which is so closely allied to French rationality ; there was method in his madness. Thus it came about that he alone of all the German authors had followers, one may almost say disciples, in France. The influence of his tales is, as has already been observed, strongly felt in Charles Nodier's work ; at a later period it is even more perceptible in Gérard de Nerval's, and it is unmistakable in Gautier's short stories. Highly original as this last-mentioned author is, and despite the fact that he hardly knew a word of German, he nevertheless at various periods of his life was under German influence. His youthful *Romans et Contes* remind us of Hoffmann, and much in his *Émaux et Camées* recalls Heinrich Heine. He had an intense admiration for Goethe's *West-Oestlicher Diwan*. What attracted him in Goethe was the artistic infallibility manifested by that great poet during the latter years of his life.

VI

RETROSPECT—INDIGENOUS SOURCES

BUT the renaissance of literature in France was not due chiefly to foreign influences. It was upon the soil of their native country that the new men built.

The work accomplished by a great literary school such as the Romantic School in France may be compared to the building of a town, only that the town of literature is invariably built upon land which is protected merely by slight and leaky embankments from the waters of forgetfulness. Water at the foundations is soon discovered ; it rises slowly but steadily ; at last the lower buildings disappear, and only the loftiest monuments remain towering, eternally visible, above the level of the Lethean stream.

What gives these highest literary monuments their proud position is partly the profundity of the thoughts which support them, partly the exact conformity of the perfect artistic expression to the idea ; but, unless the author is really a creative thinker, what is of conclusive importance is that his mind should, consciously or unconsciously, be permeated by the most advanced ideas of his age ; for it is the spirit which "maketh alive" and preserves from destruction.

Romanticism in France displays three main tendencies :

1. The endeavour to reproduce faithfully either some real piece of past history or some phase of modern life—the tendency towards the true.

2. The endeavour after perfection of form, whether apprehended as plasticity and picturesqueness of expression, as severe metrical harmony, or as a prose style imperishable from its concise simplicity—the tendency towards the beautiful.

3. Enthusiasm for great religious or social reformatory ideas, an ethic aim in art—the tendency towards the good.

These three main tendencies define the nature of this vigorous and talented school as the three dimensions define space; and each of them produced works of great and enduring value.

The last two, as resultant from French influences, occupy our attention first.

Although there were to be found in the Romantic School authors who, like Mérimée and Gautier, retained to the last a natural or artificial indifference to the social and political aims of the age, it numbered far more who were strongly appealed to and affected by the endeavours made to organise the future of their country and of the whole human race. Poetry, literature, has two main developments. It is either of the nature of representation based upon psychological observation—in which form it approaches science—or it bears the character of an annunciation, an inspired appeal—in which form it approaches religion. Many writers of the generation of 1830 show that they apprehended it in the latter manner. The critics who have tried to depreciate these men by calling their productions works with a purpose, or problem literature, have done them wrong. For what such critics condemn is nought else but the spirit of the age—its ideas; and these ideas are the life-blood of all true literature. All that we have a right to demand in the interest of art is, that the veins through which this life-blood flows shall only show blue under the skin, not rise black and swollen as they do in the case of a sick or angry man.

During the course of the Thirties reformatory ideas make their way into French Romanticism from all sides. If we try to trace them back to their source, it is not possible to stop before Saint-Simon. In Count Claude Henri de Saint-Simon (born in 1760), the only descendant of the famous Duke de Saint-Simon who wrote the private chronicles of the court of Louis XIV., France, which showed so little interest in the drama of *Faust*, herself produced a nineteenth-century Faust, a genuine Faust in the matter of restless genius and irresistible craving after both theoretical and practical knowledge of everything in the universe. He

is less acute and sagacious than the hero of Goethe's famous poem, but his mental horizon is wider, his aim a grander one, and his whole endeavour of a higher nature. He begins where Faust ends. His plans for cutting a canal through the Isthmus of Panama, and for the canalisation of Spain, remind us of the undertakings of the latter years of Faust's life. Saint-Simon was in turn soldier, man of fashion, engineer, company-projector, philosopher, scientist, political economist, and founder of a religion; he was a man who possessed almost every talent. In his youth he spent a large fortune, believing himself to be heir to the dignities of peer of France and grandee of Spain and a capital of 500,000 francs; but his father and the Duke de Saint-Simon quarrelled, and he inherited nothing. He sank into abject poverty, worked as a copyist nine hours a day for a thousand francs a year, and in 1812 was reduced to living on bread and water. In despair, he one day made an attempt at suicide; he shot out one of his eyes, but recovered. The attempt at suicide, too, reminds us of Faust.

Disciples came to his assistance, supported him, were instructed by him, and founded one periodical after another to propagate his ideas.

At the time of Saint-Simon's death, which happened five years before the Revolution of July, these ideas were only known to and adopted by a small circle, but during the reign of Louis Philippe they spread rapidly, undergoing various alterations during the process. A Saint-Simonist sect was founded, a sect with a high-priest and with eminent men of all classes and professions amongst its numbers, such men as Isaac Péreire, the financier, and Félicien David, the musical composer. In the end the Saint-Simonist ideas penetrated the whole of French society; through Michel Chevalier they became elements of political economy; they inspired the most eminent historian of the day, Augustin Thierry; they lay at the foundation of the philosophy of the greatest French thinker of the century, Auguste Comte; with certain modifications they won, in Pierre Leroux and Lamennais, influential philosophic and religious apostles; and at the same time they made their way into poetry. And there was

nothing marvellous in all this, for, in spite of his extravagances, Saint-Simon undoubtedly had something of the prophetic instinct of the great poet.

He was in advance of his age ; for his philosophy is one of the signs of the great European reaction against the eighteenth century, which he regarded as a purely critical, purely disintegrative period, whilst he denominated the nineteenth an organic, directly productive period. He disagreed as entirely with those who imagined that the happiness of humanity can be produced by a mere change in the forms of government as with those who, like the church party, exalted the past in order to bring it back again. He was not the friend of the past, but the herald of the future ; the aims and endeavours of the reaction appeared to him only in so far reasonable and right as they arose from a perception of the truth that mankind cannot be civilised by mere reason, that religion is indispensable to civilisation—the religion desiderated by Saint-Simon being, however, one divested of the conventions and externalities of all the existing religions. Possessed, as he was, not with the spirit of doubt, but with the reformer's enthusiasm, the liberty which consisted in emancipation from restraints seemed to him of little value if it were not complemented and completed by true, perfect liberty, that is to say, by an ever greater, wider capability. The work of the last, the critical, centuries had been the destruction of the medieval power of the priest and the warrior ; now the time had come to establish the reign of science and industry. In the new order of society science was destined to take the place of faith, industry of war.

The first thing to be done was to “organise” science and industry.

In Saint-Simon's *Lettres d'un habitant de Genève*, any who are interested in his projects for the organisation of science may read his scheme of starting a subscription at the tomb of Sir Isaac Newton for the purpose of enabling all the greatest scientists and artists to devote themselves to their professions, not only freed from all pecuniary anxieties, but with the certainty of being well paid for their work—a

scheme which Alfred de Vigny, as author of *Chatterton*, must have read with enthusiastic approbation, if he ever did read it. But he would learn with perhaps more surprise than approbation that these geniuses were in return to undertake the supervision of all the spiritual interests of humanity, in accordance with a definite, carefully detailed plan.

Saint-Simon's *Parable* is the document which gives most information about the proposed organisation of industry. As this parable, from the fact that it is written in a laconic style and with glimpses of a wit which the author displays on no other occasion, is probably the only one of his writings which will continue to be read, I reproduce it in a condensed form.

Suppose, says Saint-Simon, that France were to lose from the ranks of its scientists, painters, poets, mechanics, physicians, surgeons, &c., the fifty best in each class—say its 3000 best scientific men, artists, and mechanics—what would be the result?

Since these men are the real productive power of the country, the flower of the French nation, at least another whole generation would be required to repair the misfortune. For the human beings whose life-work is unmistakably of use are exceptions, and nature is not prodigal of these exceptions.

Let us suppose another case. Let us suppose that France keeps all her gifted scientists, artists, industrial and mechanical geniuses, but has the misfortune to lose his Royal Highness the King's brother, their Royal Highnesses the Dukes of Berry, Orléans, and Bourbon, the Duchess of Angoulême, the Duchess of Bourbon, and the young Duchess of Condé. She at the same time loses all the great officers of the crown, all the ministers of state, chamberlains, masters of the hunt, marshals, cardinals, archbishops, bishops, deans, and canons, all the prefects and sub-prefects, all the judges, and into the bargain 10,000 of the richest of those landed proprietors who live in great style.

The event would undoubtedly cause grief to the nation, because the French are a good-hearted people, and not capable of regarding with indifference the sudden disappear-

ance of such a number of their fellow-citizens. But this loss of not fewer than 30,000 of the persons who are esteemed the first in the state could occasion sorrow only on purely sentimental grounds ; for no serious harm to the state as state would arise from it. It would be very easy to fill the vacant places. There are any number of Frenchmen who could occupy the position of His Majesty the King's brother quite as well as that august prince, any number who could fill the place of prince of the blood royal, &c., &c. The anterooms of the court are crowded with aspirants ready and fit to be invested with the rank of officers of the crown. The army possesses any number of officers who are quite as good generals as our present marshals ; and how many commercial travellers are cleverer men than our ministers of state, how many priests quite as devout and capable as our cardinals, archbishops, deans, and canons ! As regards the 10,000 landed proprietors, their heirs would scarcely need any apprenticeship to make quite as charming hosts.

The idea underlying this jest, for which, by the way, Saint-Simon had to answer to the authorities, is, of course, that only the productive class of citizens is in reality useful. Before the Revolution the conflict was between the nobility and the bourgeoisie ; now that a part of the bourgeoisie is elevated to the same position as the nobility and shares its privileges, the division is between the unproductive and the productive class ; the future belongs to industry, labour, the deeds of peace and utility. But whereas contemporary French political economists only went the length of granting the individual the greatest possible amount of liberty to develop his powers, Saint-Simon demanded the interference of the state. It was, according to him, the province of the state to organise labour and production ; it alone could ensure that for the future man should utilise nature only, and not his fellow-man. The state ought, while fully acknowledging the natural differences between man and man, to do its utmost to abolish the artificial differences—ought, therefore, to abolish all hereditary privileges, and to annul or modify the law of succession.

In Saint-Simon's writings we find, then, in the first place, the fundamental ideas of modern socialism—distrust of the consequences of free competition and the demand that productive labour shall receive the recompense and the honour which are its due—ideas which prompted his famous dictum, that every member of society ought to hold the place in it to which his abilities entitle him and receive the due reward of his labour (*à chacun selon sa capacité !*). In the second place we find, as a result of this demand, the inculcation, for the first time in the writings of a French author, of the doctrine of the complete equality of woman and man as members of society. And, lastly, we have, in the matter of religion, rejection of all dogma, not with the aim of destroying religion, but for the purpose of rescuing from the grave of orthodoxy the one command: Love one another! This is the Christianity which Saint-Simon expounded in his last important work, *Le nouveau Christianisme*, a Christianity with only one doctrine, which may be expressed as follows: The task of religion is to help society to accomplish that great object, the speediest possible improvement of the condition of the poorest and most numerous class.

There was something in Saint-Simon's personality which could not but be congenial to the more simple-minded among the Romanticists. He had the unbounded self-confidence which inspires others with confidence; the philosopher's inclination to self-examination formed no part of his nature; he was dogmatic; he was a prophet. He was, moreover, possessed by the Romantic desire to experience everything, to feel everything. The lines of conduct which he prescribed as indispensable to progress in philosophy do not differ materially from those which a young Romantic poet would have named as requisite for poetical production. They are: (1) to lead during one's vigorous years as active and independent a life as possible; (2) to make one's self thoroughly acquainted with every variety of theory and every variety of practice; (3) to study all classes of society and to insinuate one's self into the most varied social positions; (4) to sum up one's observations and draw a conclusion from them.

In Saint-Simon's philosophy there was one outstanding feature that, as a rule, repelled the Romantic authors, namely, his enthusiasm for industrial pursuits, which, as merely useful, were repugnant to most of them. But the philosophy was by no means destitute of poetry. Its revolutionary, its fantastic, and its Utopian elements were certain to appeal to a Romanticist, as also its insistence upon natural inequality, its idolisation of genius, and its leaning to religion. It was poetical, too, in its solicitude for the welfare of woman and its affectionate interest in the most unfortunate classes of society.

And it was not until after 1830 that Saint-Simonism began to be a social power. Saint-Simon himself, like most founders of religions, was both prophet and exemplar ; he made of his disciples real apostles ; regarding him in sober earnest as the modern Messiah, they went out into the world as his messengers. It was through these men and their intellectual kin that society in general made acquaintance with the doctrines of Saint-Simon during the reign of Louis Philippe, though some of the intellectually vigilant had before this read the master's own writings. There is a memorandum in Victor Hugo's diary for 1830 (*Littérature et Philosophie mêlées I.*) which shows that he, for one, was already acquainted with Saint-Simon.

A year after Saint-Simon's death, his organ, *Le Producteur*, had to be given up ; but this very circumstance brought his disciples into more personal and intimate relations with their adherents. And when Enfantin, the St. Paul of the new faith, a man of imposing appearance, a sacerdotal genius of the first rank, with something of a Brigham Young's capacity for rule and leadership, became the real head of the sect, it made proselytes of numbers of clever young men and cultivated, high-spirited women. Large sums were voluntarily contributed towards the support of the Saint-Simonist "family" ; in 1831 alone they amounted to 330,000 francs. A new weekly paper, *L'Organisateur*, was started, and from 1830 onwards Paul Leroux edited the *Globe*. But the doctrines propagated deviated ever more and more from Saint-Simon's original system. In his scheme of organisation an

important rôle was assigned to the capitalists ; one of the three Chambers proposed by him was to consist exclusively of capitalists. But now capital was attacked. Saint-Simon had distinctly reprobated every species of communism ; now, in the "family," community of goods was the order of the day, and state communism was considered desirable. One particular conclusion deduced from Saint-Simon's doctrines led to the downfall of the system and the break-up of the sect. The master had taught that, since the old Christianity had put enmity between the flesh and the spirit, it was the task of the new to reconcile them. The old Christianity had made self-denial and mortification of the flesh man's aim, the new ought to make it well-being and universal happiness. Employing other words we may express his thought thus :—The Christianity of renunciation has been a sharp and violent remedy for that indulgence in the satisfaction of every desire which was the order of the day under the empire of Rome ; but the remedy has shown itself to be quite as dangerous as the disease. We have got rid of the disease, but what can free us from the remedy without exposing us to a relapse ? No power except that of the new Christianity.

From this comparatively sensible idea Enfantin deduced doctrines the practical application of which would have resulted in much such a state of matters as prevailed amongst Jan van Leiden's Anabaptists. One of the original doctrines of Saint-Simonism was that now, in the new era, man, the individual, was superseded by the individual, *man-woman*, whose constituent parts possessed equal rights and full liberty to dissolve an unsatisfactory marriage, it being in the double, not the single, being that true humanity is realised. From this doctrine Enfantin drew the conclusion that there are two kinds of marriage, the one the marriage of monogamists, the other the marriage of those who in course of time become polygamists—that is to say, the enduring and the ephemeral marriage ; actual, simultaneous polygamy was to be the prerogative only of the priests and priestesses. Although little could be advanced, either in general discussion or in the court of justice, against the Saint-Simonists'

argument that the inauguration of this order of things would have no other consequence than the confirming and legalising of relations which at present existed illegally, this particular practical conclusion sufficiently showed the entire incapacity of the young enthusiasts to judge what was possible and what impossible of realisation in the existing state of society ; it proved them to be of the number of those who believe that society can be reformed by a stroke of the pen. Their excuse is to be found in the circumstance that, with the exception of *Enfantin* and *Bazard*, all the Saint-Simonists of 1830 (as also all *Lamennais*' disciples) were about twenty years of age. Ridicule cooled their ardour for the spread of the faith. In the summer of 1832 the heads of the "family" were sentenced, *Enfantin* to a year's imprisonment, *Michel*, *Chevalier*, and *Duveyrier* to a trifling fine. The young enthusiasts of whom the little sect was composed were scattered ; but almost all of them distinguished themselves in later life, either in the domain of science, of industry, or of art. Their exaggerations of the theories of Saint-Simon had, like the Utopian schemes of *Fourier* which belong to the same period, no influence upon literature. It was influenced only by the original ideas.

The air of the day became impregnated with these ideas ; minds were infected by them ; they seized upon some soft, impressionable character, and this impressionable character influenced a strong one ; they gained possession of a woman through a man, or of a man through a woman, of a poet through a priest, or of a young student through a poet. And after the manner of ideas, they summoned up other ideas—socialistically democratic ideas which had lain dormant since the end of the previous century, like *Louis Blanc*'s ; philosophico-historic humanitarian ideas like those of *Pierre Leroux*'s maturer period, which recalled *Schelling* and were inimical to plutocracy ; ideas like *Lamennais*' , which recalled the thoughts and feelings with which, during the peasant revolts of the Middle Ages, the priests who bore the crucifix in front of the rebel armies inspired the proletariat, making them ready to risk their lives.

If the source of the Romantic School's reformatory

desires and endeavours (what we have called its tendency towards the good) is to be found in the doctrines of Saint-Simon, its tendency towards the beautiful is to be traced to the influence of another great Frenchman.

Nothing contributed more to the remarkable artistic advance noticeable in French literature, and especially French lyric poetry, at this period, than the discovery, the recovery, of a French genius of whose existence no one had any idea. As, at the beginning of the modern era, the impulse to Italian humanism was given by the excavation of the first antique sculptures from the soil which had so long concealed them, so now the impulse to a regular revolution in French poetry was given by the discovery and publication, in 1819, of André Chénier's works. Scales fell, as it were, from men's eyes when, twenty-six years after their author's death, these soulful Ionic poems were brought to the light of day ; all the literary idols of the Empire, Delille and all the didactic descriptive poets, fell and were broken to pieces. A fresh spring breeze from ancient Hellas, the true, the real Greece, blew over France and fertilised the ground. The Alexandrine, which in the eighteenth century had been so flaccid and feeble, in the seventeenth so stiff and symmetrical, revealed mysterious harmonies, a delicate, flexible force, an audacious, sensuous charm, and (now that the *cæsura* no longer came inevitably after the sixth foot and the clause no longer ended with the line) a versatility hitherto undreamt of. The ideas and emotions were modern, but the artistic spirit which dictated the expression given them was antique. In this combination lay concealed the motive power that produced a whole literary development of the same species as that to which Ronsard, by adopting a similar standpoint, gave the impulse in the sixteenth century. In this new literature the ancient and the modern spirit met ; and their meeting-place was at a great distance from their rendezvous in the days of Louis XIV. The clear radiance of the name of André Chénier extinguished the light of all the names that had hitherto shone brightly. A poet with the light of genius on his brow and the martyr's aureole round his head, had risen from the grave

to lead the young generation into the promised land of the new literature.

André Marie Chénier, born in Constantinople (Galata) in 1762, was the son of a beautiful, bright, and intellectual Greek woman, whose maiden name was Santi l'Homaka.¹ His father was the French consul-general for Turkey, an eminent savant. While still a little child, André was taken to France, to a beautiful part of Languedoc. During the years that he passed there he forgot his native language, but when he began to learn it again at school in Paris, he picked it up so fast that at the age of sixteen he had completely mastered it. He devoted himself eagerly to the study of its literature, with which he was as well acquainted as with that of France. At the age of twenty he entered the army as a *cadet gentilhomme*, a kind of second lieutenant, and went into garrison with his regiment at Strasburg. He spent all his spare time in studying languages. But the garrison life, with its utter want of intellectual interests, was very irksome to him; after six months of it he returned to Paris; and as he at this time developed a malady the only cure for which was a regular and quiet life, he threw up his commission. But abstinence and inaction were little to the taste of a young man in whose case the eager passions of youth were combined with the restless artistic and scientific bent of the genius. In company with friends he travelled for two years in Switzerland and Italy, making a long stay in Rome. He fell ill in Naples and was unable to reach Greece, the goal of the journey, the country he longed to see. When he returned to Paris in the beginning of 1785, he mixed with the best society of the day in his parents' house. He made acquaintance with Le Brun, the poet, David, the painter, Lavoisier, the chemist, and numbers of diplomatists and public officials whom the Revolution was to make famous. Besides these he had his own private circle of friends, most of whom were talented young noblemen. Dividing his time pretty equally between study and pleasure, he was also much in the company of the most frivolous and dissipated set of the day, which

¹ Thiers was the grandson of this lady's sister.

consisted of fine gentlemen (the Duke of Montmorency, Prince Czartoryski, &c.), ladies of rank (the Duchesse de Mailly, the Princesse de Chalais, &c.), artists and authors (Beaumarchais, Mercier, &c.), and beautiful young courtesans (the Rose, Glycère, Amélie of Chénier's poems)—a mixed company whose ways and doings Rétif de la Bretonne has described to us, and the majority of whom fell victims to the guillotine. At this period of his life Chénier made acquaintance with a man who, sharing to the full his love of liberty and hatred of all terrorism, at once became his friend ; this was the Italian poet Alfieri, who had just arrived in Paris accompanied by the Duchess of Albany. And almost at the same time he became acquainted with the woman who is extolled and bitterly accused in many of his poems under the name of Camille—Madame de Bonneuil, the love of his youth, to whom he was long and passionately attached. Often in her country home did young André kneel at this lady's feet whilst she played the harp and sang one of the fashionable romances recounting the pains and joys of love.

In 1787 he was appointed attaché to the embassy in London, where he felt miserably lonely and dependent. Electrified by the news of the outbreak of the Revolution, he returned, full of hope, to Paris. Ere this he had become conscious of his poetic gifts ; he now began to plan and write poetic works, varying very much in character, but all severely antique in style. Twice before had French literature returned to the antique. The first time was in the days of Ronsard, when men decked antiquity with the gaudy tinsel of the Italian Renaissance ; the second was in the days of Louis XIV., when they invested it with court pomp and conventions. André Chénier, who had Greek blood in his veins, who read and wrote his mother's tongue as easily as French, and who perhaps alone among Frenchmen saw ancient Hellas neither through Latin spectacles nor through the dust of seventeenth-century perruques, André Chénier calmly and simply, like a young Apollo, put an end to the existing conception of the antique, and, consequently, of the nature of poetry. He realised that the poets of Greece had spoken and written in the language of the people, and that their

perfection of form, the result of self-restraint, was something widely different from reverence for arbitrary, conventional directions and prohibitions. He represents a reaction against the eighteenth-century poetic style which resembles Thorvaldsen's reaction against eighteenth-century sculpture ; like Thorvaldsen, he frequently imitated and made use of the antique ; he surpasses the Dane in ardour, sensuous warmth, and pathos.

Before 1789 André Chénier was the elegiac, idyllic, and erotic poet. He developed marvellously both as poet and man after the French Revolution broke out and filled the air with its thunders and lightnings. He had been educated in the philosophic spirit with which Voltaire had imbued the aristocracy of intellect ; he had shared in the feelings which led distinguished Frenchmen to support the cause of the free states of North America ; now he hailed with the purest enthusiasm the new era of liberty which he had so long desired to see. His idea of liberty was absolute freedom in the domains of thought and religion. Instructed "by the eighteen centuries which theological follies have stained with blood, devoid of respect for the priesthood of any creed whatsoever," because he is convinced that they have one and all "conspired against the happiness and peace of humanity," he desires "to break the yoke of despotism and priestcraft." He was so inexperienced and enthusiastic as to believe it possible that this result could be attained without overstepping the limits of the strictly lawful.

During the first year of the Revolution he still devoted most of his time to poetry. He conceived a short-lived passion for a young and beautiful lady, Madame Gouy d'Arcy, whose praises he has sung in a famous poem. But politics soon drove all other occupations and passions into the background. In 1792, with a prevision of the approaching Reign of Terror, André made a violent attack on the Jacobins in a newspaper article. When his younger brother, the famous revolutionary poet, Marie-Joseph Chénier, who was an active member of the Jacobin Club, felt obliged to defend his fellow-members, André proudly and recklessly took up the gauntlet thrown down. Mutual friends of the

brothers managed to bring the painful controversy to a speedy close, but the strained relations lasted for some time. Before this the brothers had been warmly attached. But it was with André as with the ancient Romans ; the ties of blood had to give way to the political idea. In the early days of the Revolution he had allowed his brother's tragedy, *Brutus and Cassius*, to be dedicated to him, and in acknowledging this dedication had, with the naïveté of the day, declared his conviction that the great Brutus had expressed himself exactly as he was made to do in the drama. He called the heroes of the play "noble murderers, great tyrannicides, whom the phrase-makers of our day are incapable of understanding"—in short, expressed his approval of regicide when necessary. But the trial of Louis XVI. roused his unbounded wrath ; he solicited permission to assist in the King's defence ; he wrote a series of articles in his favour ; and when the sentence of death had been passed, it was André Chénier who composed the beautiful and dignified letter in which the King demanded the permission of the National Assembly to appeal to the nation. It is (as Becq de Fouquières has remarked) significant that three of Europe's best poets, André Chénier, Schiller, and Alfieri, who were all equally antagonistic to the old autocratic government, and had all hailed the Revolution with joy, should all in 1792 desire to defend King Louis.

Marie-Joseph Chénier was a less gifted and less seriously minded man than his brother ; he followed with the stream and rejoiced in the popularity which a talent exactly suited to the requirements of the time procured him. André had the courage which on occasion manifests itself in proud defiance ; he was of the stuff of which martyrs are made. Obvious danger only made him bolder in his attacks upon the men who, in his opinion, were disgracing France. He published in his own name his extremely sarcastic ode on the occasion of the fête given by the Jacobins to the amnestied soldiers of the Chateaufieux regiment, who had with perfect justice been sentenced to the galleys for ordinary, mean crimes. And after Marat's assassination, when 44,000 altars were erected to "the friend of the people,"

André Chénier was the one French poet who felt constrained to sing the praises of Charlotte Corday—a much more daring deed at that time than afterwards.

He exclaims :

“ La Grèce, ô fille illustre, admirant ton courage,
Épuiserait Paros pour placer ton image
Auprès d’Harmodius, auprès de son ami ;
Et des chœurs sur ta tombe, en une sainte ivresse,
Chanterait Némésis, la tardive déesse,
Qui frappe le méchant sur son trône endormi.

Mais la France à la hache abandonne ta tête.
C’est au monstre égorgé qu’on prépare une fête
Parmi ses compagnons, tous dignes de son sort.
Oh ! quel noble dédain fit sourire ta bouche,
Quand un brigand, vengeur de ce brigand farouche,
Crut te faire pâlir aux menaces de mort.”

After the death of the King it was impossible for André to remain in Paris. His brother found a refuge for him in a small house in a retired part of Versailles. Here he lived for some time in quiet and solitude. He worked at his long poem *Hermès*, of which he had as yet only produced fragments, though it had occupied his thoughts more or less for the last ten years, and wrote to Fanny (Madame Laurent Lecoulteux), a lady who lived in the same neighbourhood, his last love poems, which are distinguished by an emotion new in André Chénier’s writings—the melancholy of a purely spiritual love. The nobility and charm of a peculiarly beautiful feminine character communicated themselves to these sad, chaste verses.

But this peaceful life at Versailles was only the lull before the storm. André’s efforts to prevent an arrest (of a lady) for which orders had been given by the Committee of Public Safety, led to his own imprisonment. He spent his time in Saint-Lazare in revising his manuscripts and writing some of his grandest and most beautiful poems, among others the two famous ones to the Duchesse de Fleury, née Coigny (*La jeune Captive*, and the lines incorrectly entitled *Mademoiselle de Coigny*), and the beautiful

fragment which begins "Comme un dernier rayon." He was denounced before the tribunal of the Revolution as an enemy of the people, and was condemned to death for having "written against liberty and in defence of tyranny." The day before this happened he had written the lines :

" Comme un dernier rayon, comme un dernier zéphyre
 Anime la fin d'un beau jour,
 Au pied de l'échafaud j'essaye encor ma lyre.
 Peut-être est-ce bientôt mon tour.
 Peut-être avant que l'heure en cercle promenée
 Ait posé sur l'émail brillant,
 Dans les soixante pas où sa route est bornée,
 Son pied sonore et vigilant,
 Le sommeil du tombeau pressera ma paupière.
 Avant que de ses deux moitiés
 Ce vers que je commence ait atteint la dernière,
 Peut-être en ces murs effrayés
 Le messenger de mort, noir recruteur des ombres
 Escorté d'infâmes soldats,
 Remplira de mon nom ces longs corridors sombres."

On the evening of the 7th Thermidor 1794, the eve of Robespierre's fall, which, if it had happened a day earlier, would have saved him, André Chénier mounted the scaffold. As they were being driven to the place of execution, he said despondently to Roucher, the painter, who was guillotined along with him: "Alas! I have done nothing for posterity." Tradition tells that on the scaffold he struck his forehead, exclaiming: "Yet I had something there!"

Although André Chénier's prose articles had aroused much attention, even abroad—Wieland sent him greetings, the King of Poland sent him a medal—he won no fame as a poet during his lifetime. He had published only two of his poems, the Ode to David on the occasion of the scene in the Tennis Court, and the ironic Ode to the Chateauxvieux Regiment; and from that July day in 1794 when his head was severed from his body, his name was forgotten; the memory of him vanished.

Then one fine day in 1819 a firm of Paris publishers

who were bringing out a new edition of Marie-Joseph Chénier's (now perfectly antiquated) dramatic works, were offered some poems by "an unknown brother of Chénier's" to fill up the last volume with. They requested a well-known writer of that day, Henri de Latouche, to look through these poems. Struck by their beauty, this man began to make inquiry after the rest of André's manuscripts. He brought one old packet, one little yellow book after another to light, made a careful, tasteful selection, and by its publication produced a revolution in the poetic doctrines of his country. The name of André Chénier was soon known throughout the land, and the youth of the provinces as well as the youth of Paris received the new poetic revelation with enthusiasm. (See the description of this enthusiasm in Balzac's *Les deux Poètes*, the introduction to *Les Illusions perdues*.)

This poet, who had now been so long dead, not only made all the lyric poetry that had been written in the last generation seem antiquated and impossible, but actually threw Lamartine's first *Méditations Poétiques*, which were published about this time, completely into the shade. For the scene of Chénier's poetry is not the clouds or the region above the clouds, but the earth; his is poetry that is pure without being pious, soulful without being sentimental; it has nothing to do with the infinite and the abstract, is not mystic and not irreligious.

The pagan youth of André Chénier's earlier works, who believed in Apollo and Artemis, but, above all, in Aphrodite, was brought face to face with the founder of the Seraphic school; the Epicurean (in the antique sense of the word) with the spiritualist. The first women whose praises Chénier sang were not intellectual, consumptive Elviras like Lamartine's, but warm-blooded, truly loving women, or young and beautiful courtesans of the days of Louis XVI.—only that his sensuousness never degenerated into the voluptuousness, still less into the wantonness of that period. The wild orgy, when he described it (see, for example, the 28th Elegy), produced the effect of a bas-relief of the noblest Greek period. The young woman with the flowing locks is described with a chasteness of style which makes of her a dancing Greek

mænad, and the sober serenity of its representation transforms the drinking scene into an Athenian Bacchanalian feast, executed in Parian marble. All this life bore the imprint of pure beauty and perfect simplicity. The element of ugliness which Hugo was to introduce into lyric poetry, and to the attraction of which Lamartine at a future period succumbed, was as entirely absent as devoutness or mysticism.

But the man, too, who loomed through the works and fragments of André Chénier's maturer years, formed a suggestive temperamental antithesis to those lyric outpourings which aroused enthusiasm in 1819. The women whom he celebrated in unforgettable poems were heroines or victims of the Revolution. There was a manly pathos in his iambics which recalled the old Greek iambic poets, and the fragments of his long poem, *Hermès*, revealed a philosophy of life, the antique sincerity and scientific sobriety of which formed the strongest possible contrast to the romantic emotionalism of Lamartine. To André the stars are not the flowers in the fields of heaven, but simply worlds revolving in floods of ether; he writes of their weight, their shapes, their distances, and their law of gravitation, which he feels influencing his own soul. Providence does not send its voice down from them to men, prayers do not ascend from men to them; the result of reflection is a profound impression of the unity of nature and its subjection to law.

But André Chénier's poetry, which in so many ways anticipates that of the nineteenth century—it is distinctly lyrical, and in France the eighteenth century produced no other real lyric poet—is also marked by the influence of the two leading spirits of his own age, Rousseau and Voltaire. The idyllic element in it is due to Rousseau; the pastoral scenes may owe much to Theocritus, but Chénier drew from this source only because Rousseau had led the way back to natural conditions. To Voltaire is due that passion for inquiry into what lies at the root of everything, which led André to study and borrow from Newton and to compete with Lucretius in a didactic poem on Nature.

It was, however, especially by his purely artistic, nay, in a manner his purely technical, merits that André Chénier

produced such an emancipating, reviving effect upon the poetry of the second generation after his own. The Alexandrine of his poetry is no longer Racine's ; by pruning or adding to this last at will he made it a far suppler, freer, more varied measure ; the result of the still more astonishing new application of the cæsura in his dithyrambic poetry was a hitherto unknown lyric passion and vigour. Most of these metrical reforms had indeed been attempted by Lamartine, but, as it were, unconsciously, and without that decision or precision which the young men admired so much in Chénier. All who were capable of appreciating plasticity and vigour in style swore by his name. They involuntarily divided the writers of the day into two great groups, one descending from Madame de Staël, the voluble, prolific improvisatrice, who poured forth a whirlwind of words and ideas without troubling herself much about shaping them into a whole, and the other the school now in process of formation, which, taking André Chénier as its model, made the strictest artistic conscientiousness its guiding principle.

Along with the metrical improvements in André Chénier's poetry we have great progress in colouring. Until now poets had preferred the idealistic, sentimental, transcendental expression to the realistically descriptive word. They had written of "The heavens in their wrath ;" André wrote, "A black and cloudy sky ;" they wrote of "delicate fingers ;" André Chénier preferred to say "long, white fingers." And this realistic exactness in certain kinds of description does not exclude another novelty, a sort of chiaroscuro of words and expressions which by their mysterious or enigmatic or fantastic quality suddenly open out wide, unexpected vistas.

When we regard this beautiful poetry more from the human than the artistic standpoint, what we miss in it is the expression of personal grief. In spite of its fire and its Frenchness it is too measured, too Attic. The ugly is too systematically excluded ; and among ugly and unclean things, the poet has, in genuine Greek fashion, reckoned his own melancholy, his private sufferings and calamities. It is only from some prose memoranda and a few letters that we learn, for instance, how much he suffered from his dependent

position in London. He does not give this suffering expression in his poetry. Occasionally at an earlier period he alluded in a roundabout fashion to the irksome restraints imposed on him by his poverty—in such a poem, for instance, as *La Liberté*, an idyll in the style of Theocritus, in which the shepherd breaks his flute and shuns the dance and song of the young maidens, rejecting all consolation because he is a slave.¹

As a fine specimen of André Chénier's writing take *Le Malade*, a poem which, like most of his, is made out of almost nothing, yet which produces an unextinguishable impression. In its composition it reminds one of the third scene in the first act of Racine's *Phèdre*, which seems to have been its far-away model. The mother prays :

“Apollon, Dieu sauveur, dieux des savants mystères,
Dieu de la vie, et dieu des plantes solitaires,
Dieu vainqueur de Python, dieu jeune et triomphant,
Prends pitié de mon fils, de mon unique enfant !
Prends pitié de sa mère aux larmes condamnée,
Qui ne vit que pour lui, qui meurt abandonnée,
Qui n'a pas dû rester pour voir mourir son fils ;
Dieu jeune, viens aider sa jeunesse. Assoupis,
Assoupis dans son sein cette fièvre brûlante
Qui dévore la fleur de sa vie innocente.
Apollon, si jamais, échappé du tombeau,
Il retourne au Ménale avoir soin du troupeau,
Ces mains, ces vieilles mains orneront ta statue
De ma coupe d'onyx à tes pieds suspendue ;
Et, chaque été nouveau, d'un jeune taureau blanc
La hache à ton autel fera couler le sang.

Et bien, mon fils, es-tu toujours impitoyable ?
Ton funeste silence est-il inexorable ?
Enfant, tu veux mourir ? Tu veux, dans ses vieux ans,
Laisser ta mère seule avec ses cheveux blancs ?
Tu veux que ce soit moi qui ferme ta paupière ?
Que j'unisse ta cendre à celle de ton père ?

¹ Sainte-Beuve is evidently in error, when, in his comparison of André Chénier with Mathurin Regnier (in his book on French poetry in the sixteenth century), he attributes the poem *La Liberté* to a period subsequent to Chénier's residence in London. Becq de Fouquières has proved the improbability of André's having been in London before 1790.

C'est toi qui me devais ces soins religieux,
 Et ma tombe attendait tes pleurs et tes adieux.
 Parle, parle, mon fils, quel chagrin te consume ?
 Les maux qu'on dissimule en ont plus d'amertume.
 Ne lèveras-tu point ces yeux appesantis ?

— Ma mère, adieu ; je meurs, et tu n'as plus de fils.
 Non, tu n'as plus de fils, ma mère bien-aimée.
 Je te perds. Une plaie ardente, envenimée,
 Me ronge ; avec effort je respire, et je crois
 Chaque fois respirer pour la dernière fois.
 Je ne parlerai pas. Adieu ; ce lit me blesse ;
 Ce tapis qui me couvre accable ma faiblesse,
 Tout me pèse et me lasse. Aide-moi, je me meurs,
 Tourne-moi sur le flanc. Ah ! j'expire ! ô douleurs ! ”

In vain she gives him a healing draught brewed with
 magic arts by a Thessalian woman. But he speaks again :

“ — O coteaux d'Érymanthe ! ô vallons ! ô bocage !
 O vent sonore et frais qui troublais le feuillage,
 Et faisais frémir l'onde, et sur leur jeune sein
 Agitais les replis de leur robe de lin !
 De légères beautés troupe agile et dansante. . . .
 Tu sais, tu sais, ma mère ? aux bords de l'Érymanthe. . . .
 Là, ni loups ravisseurs, ni serpents, ni poisons. . . .
 O visage divin ! ô fêtes ! ô chansons !
 Des pas entrelacés, des fleurs, une onde pure,
 Aucun lieu n'est si beau dans toute la nature.
 Dieux ! ces bras et ces flancs, ces cheveux, ces pieds nus,
 Si blancs, si délicats. . . . Je ne te verrai plus ! ”

When the mother learns that it is of hopeless love her
 son is dying, she says :

“ Mais mon fils, mais dis-moi, quelle belle dansante,
 Quelle vierge as-tu vu au bord de l'Érymanthe ?
 N'est-tu pas riche et beau ? du moins quand la douleur
 N'avait point de ta joue éteint la jeune fleur ?
 Parle. Est-ce cette Églé, fille du roi des ondes,
 Ou cette jeune Irène aux longues tresses blondes ?
 Ou ne sera-ce point cette fière beauté
 Dont j'entends le beau nom chaque jour répété,
 Dont j'apprends que partout les belles sont jalouses ?
 Qu'aux temples, aux festins, les mères, les épouses,
 Ne sauraient voir, dit-on, sans peine et sans effroi ?
 Cette belle Daphné ? . . . — Dieux ! ma mère, tais-toi,

Tais-toi. Dieux ! Qu'as-tu dit ? Elle est fière, inflexible ;
 Comme les immortels elle est belle et terrible !
 Mille amants l'ont aimée ; ils l'ont aimée en vain.
 Comme eux j'aurais trouvé quelque refus hautain.
 Non, garde que jamais elle soit informée . . .
 Mais, ô mort ! ô tourment ! ô mère bien-aimée !
 Tu vois dans quels ennuis dépérissent mes jours.
 Ma mère bien-aimée, ah ! viens à mon secours :
 Je meurs ; va la trouver : que tes traits, que ton âge,
 De sa mère à ses yeux offrent la sainte image.
 Tiens, prends cette corbeille et nos fruits les plus beaux,
 Prends notre Amour d'ivoire, honneur de ces hameaux ;
 Prends la coupe d'onix à Corinthe ravie,
 Prends mes jeunes chevreaux, prends mon cœur, prends ma vie,
 Jette tout à ses pieds ; apprends-lui qui je suis ;
 Dis-lui que je me meurs, que tu n'as plus de fils.
 Tombe aux pieds du vieillard, gémis, implore, presse ;
 Adjure cieux et mers, dieu, temple, autel, déesse ;
 Pars, et si tu reviens sans les avoir fléchis
 Adieu, ma mère, adieu, tu n'auras plus de fils.
 — J'aurai toujours un fils ; va, la belle espérance—
 Me dit. . . Elle s'incline, et, dans un doux silence,
 Elle couvre ce front, terni par les douleurs,
 De baisers maternels entremêlés de pleurs.
 Puis elle sort en hâte, inquiète et tremblante,
 Sa démarche est de crainte et d'âge chancelante.
 Elle arrive ; et bientôt revenant sur ses pas,
 Haletante, de loin : ' Mon cher fils, tu vivras,
 Tu vivras.' Elle vient s'asseoir près de la couche :
 Le vieillard la suivait, le sourire à la bouche.
 La jeune belle aussi, rouge et le front baissé,
 Vient, jette sur le lit un coup d'œil. L'insensé
 Tremble ; sous ses tapis il veut cacher la tête.
 ' Ami, depuis trois jours tu n'es d'aucune fête,
 Dit-elle ; que fais-tu ? pourquoi veux-tu mourir ?
 Tu souffres. On me dit que je peux te guérir.
 Vis, et formons ensemble une seule famille ;
 Que mon père ait un fils, et ta mère un fille.' ”

One cannot imagine more simplicity, less attempt at effect, in the solution of such a situation.

It was a foundation of this kind which the new Romantic School found to build upon—noble simplicity of language, correct drawing, a Grecian rhythm in all the transitions, the beautiful lines of the bas-relief, pure colour, and austere form.

VII

DE VIGNY'S POETRY AND HUGO'S "ORIENTALES"

THE first author to show the influence of Chénier was one of the most artistically audacious of the school, one of its original leaders—Alfred de Vigny—who as lyric poet was at times very faulty, at times an immaculate master. Chaste, lucid, pure, and austere, there is a quality in his best verse which has led all the critics who have attempted to describe it to employ such figures as the sheen of ivory, the whiteness of ermine, the sailing of the swan. It has the artistic severity, the sober colouring, the conciseness and the fastidiousness which also characterise Chénier's. And De Vigny was evidently afraid that these qualities would be attributed to Chénier's influence. For although no collection of his poetry was published before 1819, he took the trouble in later editions to furnish a number of the poems which seem to bear the clearest marks of this influence, with earlier dates, going even as far back as 1815. But even leaving out of consideration the fact that single poems of Chénier's had been given to the public (in Chateaubriand's *Génie du Christianisme* and as a supplement to Millevoye's poetical works) still earlier than this, it is hardly possible to avoid the conclusion that, in spite of the absolute uprightness which as a rule distinguished him, Alfred de Vigny has antedated his poems to give himself an undeserved appearance of complete originality. For the single poems which he published before the first collection in question are far inferior to those contained in it which bear a much earlier date—so inferior that he excluded them from the complete edition of his works. André Chénier's influence upon De Vigny is thus indisputable. The latter assimilated many of the characteristics of the rediscovered master, though he

emancipated himself from the old-fashioned Hellenism of style which hampered Chénier's flight. The poem *La Dryade*, to which he gives the additional title of "Idyll in the manner of Theocritus," is in reality an idyll in the manner of André Chénier. What distinguishes De Vigny most markedly from Chénier as a lyric poet is his cult of pure intellect and his proud, stoic feeling of solitude. He has painted his own ideal portrait in such poems as *Moïse*, *La colère de Samson*, and *La mort du loup*. He is very present in Moses' sad cry:

"O Seigneur, j'ai vécu puissant et solitaire,
Laissez-moi m'endormir du sommeil de la terre !"

I seem to hear the plaint of his strong, sorely wounded self-esteem in Samson's outburst of wrath over Delilah's treachery (his Delilah being the great actress, Marie Dorval). Thrice already has he forgiven her, but she has been more ashamed than surprised at finding herself discovered and forgiven :

"Car la bonté de l'Homme est forte et sa douceur
Écrase, en l'absolvant, l'être faible et menteur."

And I feel his stoicism, and at the same time read an apology for his unproductiveness, in those words in the poem on the wolf which dies without uttering a sound :

"À voir ce que l'on fut sur terre et ce que l'on laisse,
Seul le silence est grand, tout le reste est faiblesse."

Granted that there is a little affected rigidity in this attitude of his, still it is his pride, his spiritual nobility, his desire to perpetuate in his poetry the purity and austerity of his spirit, which impel him to assume it.

The poet who undertook the further development of Chénier's lyrical style was a man of different intellectual stamp from both him and De Vigny—a man intoxicated with self-confidence. Victor Hugo was three-and-twenty, "the bright dawn illumining his spring." In one of his poems ("À Mademoiselle J.," in *Chants du Crépuscule*) he

has himself described the certainty of victory with which he made his début as a lyric poet :

“Alors je disais aux étoiles :
O mon astre, en vain tu te voiles.
Je sais que tu brilles là-haut !
Alors je disais à la rive :
Vous êtes la gloire, et j'arrive.
Chacun de mes jours est un flot !

Je disais au bois : forêt sombre,
J'ai comme toi des bruits sans nombre.
À l'aigle : contemple mon front !
Je disais aux coupes vidées :
Je suis plein d'ardentes idées
Dont les âmes s'enivreront !

Alors, du fond de vingt calices,
Rosée, amour, parfum, délices,
Se répandaient sur mon sommeil ;
J'avais des fleurs plein mes corbeilles ;
Et comme un vif essaim d'abeilles
Mes pensées volaient au soleil !

La terre me disait : Poète !
Le ciel me répétait : Prophète !
Marche ! parle ! enseigne ! bénis !
Penche l'urne des chants sublimes !
Verse aux vallons noirs comme aux cimes,
Dans les aires et dans les nids !”

Victor Hugo took the verse which André Chénier had created, that pellucid medium of pure beauty, and when he had breathed upon it, it gleamed with all the colours of the rainbow. Strangely enough it was again from Greece that the inspiration came ; but this time from modern Greece. Under the impression produced by the Greek War of Liberation Hugo set to work to write his *Orientales*. But what a different use of language ! The words painted ; the words shone, “gilded by a sunbeam” like the beautiful Jewess of the poems ; they sang, as if to a secret accompaniment of Turkish music.

First had come Oehlenschläger's East. This was the East of the child, of the fairy-tale book, of the *Thousand*

and *One Nights*—half Persia, half Copenhagen. It was dreams of genii in lamps and rings, of diamonds and sapphires by the bushel, the illimitable splendours of imagination all grouped round a few imperishable poetic types.

Then came Byron's East, a great decorative background for passion in its recklessness and melancholy.

The third in order was Goethe's, the East of the *West-östlicher Divan*, the refuge of the old man. He took the reposeful, the contemplative element of Oriental philosophy and wove German Lieder into it. Rückert, the great word-artist, followed in his steps.

But Hugo's East was different from all of these ; it was the brightly variegated, outward, barbaric East, the land of light and colour. Sultans and muftis, dervishes and caliphs, hetmans, pirates, Klephts—delicious sounds in his ears, delightful pictures before his eyes. Time is a matter of indifference—far back antiquity, Middle Ages, or to-day ; race is a matter of indifference—Hebrew, Moor, or Turk ; place is a matter of indifference—Sodom and Gomorrah, Granada, Navarino ; creed is a matter of indifference. "No one," he tells us in his preface, "has a right to ask the poet whether he believes in God or in gods, in Pluto, in Satan, or in nothing." His province is to paint. He is possessed by a genius which leaves him no peace until the East, as he feels it, is before him upon paper.

A careful study of the *Orientales* shows us how they came into being. They were not written in the order in which they stand in the book. The first poem in order of production is No. 23, "La ville prise," written in 1824 ; next come poems written in 1826 and 1827 upon incidents in the War of Liberation, and not until 1828 is the poet's imagination thoroughly fired. The horizon widens ; all the elements which tend, by reason of a close or distant connection of ideas, to crystallise round the Turkish war, group themselves round that nucleus.

If we examine the little poem, "La ville prise," which is an outcome of the powerful emotion produced in the poet by the martyrdom of Greece, we are struck by the identity of its standpoint with the standpoint of the French Romantic

school of painting. In 1824 Eugène Delacroix exhibits his famous picture of the "Massacre of Scio," a bold and masterly delineation, glowing with flaming colour and intense feeling, of a horrible incident, destitute of the slightest element of conventional poetic justice. Very soon after this Hugo writes his little poem. It purports to be the intelligence brought by a humble slave. Standing with his hands crossed on his breast, he says :

"La flamme par ton ordre, ô Roi, luit et dévore.
De ton peuple en grondant elle étouffe les cris ;
Et, rougissant les toits comme une sombre aurore,
Semble en son vol joyeux danser sur leurs débris.

Le meurtre aux mille bras comme un géant se lève ;
Les palais embrasés se changent en tombeaux ;
Pères, femmes, époux, tout tombe sous le glaive ;
Autour de la cité s'appellent les corbeaux.

Les mères ont frémi ! les vierges palpitantes,
O calife ! ont pleuré leurs jeunes ans flétris ;
Et les coursiers fougueux ont traîné hors des tentes
Leurs corps vivans, de coups et de baisers meurtris !
.

Les tout petits enfans, écrasés sous les dalles,
Ont vécu : de leur sang le fer s'abreuve encor . . . —
Ton peuple baise, ô Roi, la poudre des sandales
Qu'à ton pied glorieux attache un cercle d'or !"

This is the first chord which Hugo strikes in these poems ; it rings sharp and shrill ; but the poem is not quite good, because it is not quite true. It was not thus the slave spoke ; we are sensible of the poet's own indignation in the narrative. The next poems, "Les têtes du Sérail," "Enthousiasme," and "Navarin," bear additional evidence to the modern Greek influence to which we originally owe *Les Orientales*. But then the poet makes a great artistic advance ; he transports himself to the standpoint of the Turks, writes himself into their frame of mind.

"La douleur du Pacha" is the first, half-ironic attempt. Dervishes and bombardiers, odalisques and slaves, one after the other, each from his or her own point of view, try

to imagine what can be the reason of the Pacha's sitting musing in his tent with his eyes full of tears. But none of the reasons that occur to them is the true one. It is not that his favourite concubine has been unfaithful, nor yet that there has been a head too few in the fellah's sack. No, he is grieving over the death of his favourite Nubian tiger.

But this is still only an attempt. The poet has not yet entirely got rid of himself, got outside of himself; we are conscious of him in one weak spot, which disturbs and dissolves the mental picture. But now comes the "Marche turque," and we are in the East.

Though the refrain of this masterly poem is a very barbarous one, its general tone is not savage; it is serious, full of a piety which is not the less heartfelt, and of ideas of honour which are not the less sincere because they are different from ours:

"Ma dague d'un sang noir à mon côté ruisselle,
Et ma hache est pendue à l'arçon de ma selle.

J'aime le vrai soldat, effroi de Bélial;
Son turban évasé rend son front plus sévère;
Il baise avec respect la barbe de son père,
Il voue à son vieux sabre un amour filial,
Et porte un doliman percé dans les mêlées
De plus de coups que n'a de taches étoilées
La peau du tigre impérial.

Ma dague d'un sang noir à mon côté ruisselle,
Et ma hache est pendue à l'arçon de ma selle.

Celui qui d'une femme aime les entretiens;
Celui qui ne sait pas dire dans une orgie
Quelle est d'un beau cheval la généalogie;
Qui cherche ailleurs qu'en soi force, amis et soutiens,
Sur de soyeux divans se couche avec mollesse,
Craint le soleil, sait lire, et par scrupule laisse
Tout le vin de Chypre aux chrétiens;

Ma dague d'un sang noir à mon côté ruisselle,
Et ma hache est pendue à l'arçon de ma selle.

Celui-là, c'est un lâche, et non pas un guerrier.
 Ce n'est pas lui qu'on voit dans la bataille ardente
 Pousser un fier cheval, à la housse pendante,
 La sabre en main, debout sur le large étrier ;
 Il n'est bon qu'à presser des talons une mule,
 En murmurant tout bas quelque vaine formule,
 Comme un prêtre qui va prier !

Ma dague d'un sang noir à mon côté ruisselle,
 Et ma hache est pendue à l'arçon de ma selle."

There is nothing Greek in this, nor yet any European satire of Turkish barbarity ; the poet has become the dramatist within the Turkish intellectual and emotional pale ; in this local colouring there is the genuine brutality which no northern poet has ever attained in handling such themes. This is true masculine savagery.

These are not sentimental, but robust major chords ; and the major key predominates in all the poems, even where woman and love entwine their rhythms among the harsh, masculine ones. There are cruel, heartless women, like the Jewish sultana who demands the heads of her rivals ; and there are refined, musical daughters of Eve, like the captive who longs for her own country and yet loves the sight of Smyrna's fairy palaces, and rejoices in breathing the soft air of the East in winter and in summer, by day and at night when the full moon shines upon the sea. There is the charming woman depicted in " *Les adieux de l'hôtesse Arabe.*" The love which finds expression in this last-named poem is sad in its feeling of unrequitedness, repressed and chaste ; it is a mixture of sisterly care, childlike superstition, and submissive worship, which reveals itself with plastic grace in a noble, proud character.

From the moment when the poet deserts the Greek camp for that of the enemy, his imagination allows itself free play. From pictures of Turkish cruelty it passes to the delineation of Turkish superstition. " *Les Djinns* " is a metrical marvel in which the approach of the wild hunt to the house, its thundering over the heads of the terror-stricken inmates, and its gradual dying away into the distance, are represented by the gradual rise from two-syllabic to ten-syllabic lines and

gradual fall back to the two-syllabic. From the life of the Turkish seraglio it wings its flight to the tents of the Bedouins in the desert; from the desert as it is to-day to the desert as it was in the days when Buonaberdi overshadowed it with the wings of his eagles.

Enormous stretches of sand and water, the ordering and manœuvres of masses of troops, the architecture of towns, the sieges and storming of these towns, are seen with the poet's eye; and at a certain moment a natural association of ideas summons up the picture of great scenes of destruction read of in Bible history. In these last Hugo found his most gorgeous material. And it was also the material nearest akin to his own personality. His imagination was always at its best in dealing with the monstrous. The original Pegasus was, in the literal sense of the word, a superb monster, and that is just what Hugo's Pegasus is, in the figurative.

He writes "*Le Feu du Ciel*," the first poem in the book, the last in chronological order. We see the awful black cloud sailing across the sky. Whence has it come? Whither is it bound? No one knows. Hovering above the sea, it asks the Lord if it shall dry up the waters with its fires. No! answers the Lord, and onward it hurries, driven by His breath. Over the beautiful bays of the Mediterranean, over the fair corn lands of Egypt it passes, but the Lord still gives no signal to stop. Over the desert it flies, over the ruins of ancient Babel. It asks: Is it here? But still onward it must go. In the night time it reaches the magnificent sister cities—Sodom and Gomorrah—whose inhabitants have fallen asleep after their wild, voluptuous revels. Now the Lord gives the signal. The cloud opens, and from its flaming gorge pours a torrent of fire and sulphur and brimstone upon the doomed cities, until agate and porphyry and idols and marble colossi melt like wax, and the dazzling flames envelop and destroy everything living in the houses and the streets. Towards morning the ruin of old Babel is seen to lift its head above the mountain-ridge to see and enjoy the end of the play. It knows all about it; it also in its day has had experience of the love that chasteneth.

This is, as already remarked, not poetry in a minor key;

some critics actually accused it of coldness ; but if ever there was an unwarrantable accusation this was one. We feel as if the poet had actually seen it all, and had painted it with a brush like that pine which Heine would fain have torn from the Norwegian cliffs and dipped in the fire of Etna, to write with it the name of his beloved across the expanse of heaven. These *Orientales* became the model for Romantic lyric poetry. In them the poet dared to lay hold of the painful, the ugly, the terrible (τὸ δεινόν as the Greeks said), and incorporate it in his verse, assured of his power to penetrate it all with poetry, to impart transparency to all these shadows and immerge all the blackness in a poetic sea of light. What he once wrote of the earth may be applied to his own lyric poetry. He describes the poor, stony, niggardly soil, which unwillingly yields man his daily bread ; burning deserts here, polar ice there ; cities from which mercy and hope have departed wringing their hands. He paints death, an eyeless spectre which generally seizes the best first ; tells of seas where ships are wrecked in the night, and of continents where howling war swings its torches and races fall furiously one upon the other. And, he concludes, of all this is composed a star in the firmament of heaven.

VIII

HUGO AND DE MUSSET

SCARCELY had Victor Hugo completed *Les Orientales* before he set to work upon a series of poems of a completely different character. *Feuilles d'Automne* conquered a new territory for French lyric poetry, a domain in which the personal element was as conspicuously present as it had been absent in *Les Orientales*.

Hugo had married at the age of twenty on the strength of a trifling pension granted him by Louis XVIII. The dowry of his beloved bride, Adèle Foucher, was 2000 francs. The young couple lived for a number of years in straitened circumstances ; but after the *Hernani* battle was won, Hugo's writings began to bring him in thousands, which rose to hundreds of thousands, and finally to millions. Still, the poor home was a happy one, and when, at the age of twenty-five, Hugo appeared before the public as a literary revolutionist, he was the father of a family.

In *Feuilles d'Automne* the poet presents his readers with pictures and thoughts of his own home. They are memories of his childhood and his beloved dead, remembrances of his mother's tenderness, of his father's soldierly figure and mien, of Napoleon, whom, standing by his father's side as a child, he had once seen. He unburdens his heart to intimate friends, confesses to them the sadness and the doubts induced in him by the hard battle of life. There are love poems too, matchless ones. He finds his first love-letters and reads them with a heart full of sadness and of longing for the vanished first freshness of youth. He gives us the poetry of his home. This was a side of life which almost all the great poets of the world had left untouched. Shakespeare had no home, and his conjugal

relations were not such as to deserve writing about. Schiller and Goethe wrote few poems to their wives, and none about their family life. What Byron had thought fit to communicate to the world of such matters was the reverse of edifying. Oehlenschläger, whose personal circumstances and literary position in many respects resemble Hugo's, did not marry his Christiane till her youth was past. When he writes of his wife his tone is more dutiful than chivalrous; she is rather his Morgiana than his Gulnare; and in his poems about his children there is a touch of parental vanity; he writes of them in the style in which royal personages sometimes allude to theirs on public occasions; we feel that he regards them as beings whose welfare must be of importance to every one. Hugo avoided these pitfalls.

Not that Adèle Foucher remained the central female figure in Hugo's life during all the years when he was singing of his home. *Feuilles d'Automne* is the last collection of his poems in which he could truthfully write of the happiness he found there. In 1833, during the rehearsals of his *Lucrece Borgia*, he became intimate with the young and beautiful, though talentless, actress, Juliette Drouet (her real name was Julienne Gauvain), whom he had chosen to play the very small part of the Princess Negroni. This lady's contemporaries write with enthusiasm of her beauty, which is said to have combined the purity of outline of the Greek statue with the poetic expression which we attribute to Shakespeare's heroines. In Hugo's tragedy she had only two words to say, merely walked across the stage; yet Théophile Gautier, after describing her lovely dress, writes thus of her performance: "She resembled a lizard that had erected itself on its tail, so wavy, supple, and serpent-like was her carriage. And with all her charm, how skillfully she managed to insinuate something poisonous into her words! With what mocking and perturbing agility did she avoid the attentions of the handsome Venetian noblemen!"

Juliette Drouet's profile was antique, and she had a profusion of beautiful hair. Pradier, the sculptor, has im-

mortalised her in the statue of the city of Lille in the Place de la Concorde in Paris.

When Hugo made her acquaintance he was thirty-one and she twenty-seven ; and their connection lasted until her death, that is, for nearly fifty years. After 1833 she accompanied him on his travels, and both during and after his exile "Madame Juliette Drouet" lived in his house.

His wife, between whom and Sainte-Beuve there was soon a liaison which the latter's literary indiscretions made unnecessarily public, seems as long as she lived to have borne patiently with Hugo's inconstancy ; and Hugo's letters show that he, in his turn, showed both dignity and great delicacy of feeling in the way in which he received Sainte-Beuve's intimation of his passion for Madame Hugo.

In his poetry, at least, Hugo remained united by the tenderest of ties to his home.

It is in the *Chants du Crépuscule*, which were published in 1835, consequently long after he and Juliette Drouet had become closely connected, that (in the poem "Date lilia!") he writes of his wife as the being to whom he says : *Toujours!* and who answers : *Partout !*

And it is in this same poem that we have the perfectly charming picture of the young mother followed by her four children, the youngest of whom still walks with tottering steps :

" Oh ! si vous rencontrez quelque part sous les cieux
Une femme au front pur, au pas grave, aux doux yeux,
Que suivent quatre enfants dont le dernier chancelle,
Les surveillant bien tous, et, s'il passe auprès d'elle
Quelque aveugle indigent que l'âge appesantit,
Mettant une humble aumône aux mains du plus petit ;
Si, quand la diatribe autour d'un nom s'élance,
Vous voyez une femme écouter en silence,
Et douter, puis vous dire : Attendons pour juger.
Quel est celui de nous qu'on ne pourrait charger ?
On est prompt à ternir les choses les plus belles.
La louange est sans pieds et le blâme a des ailes.

Si, loin des feux, des voix, des bruits et des splendeurs,
Dans un repli perdu parmi les profondeurs,

Sur quatre jeunes fronts groupés près du mur sombre,
Vous voyez se pencher un regard voilé d'ombre
Où se mêle, plus doux encor que solennel,
Le rayon virginal au rayon maternel ;

Oh ! qui que vous soyez, bénissez-la. C'est elle !
La sœur, visible aux yeux, de mon âme immortelle !
Mon orgueil, mon espoir, mon abri, mon recours !
Toit de mes jeunes ans qu'espèrent mes vieux jours !”

And through all these poems there is a twitter and a hum, a sound as of the play of little children and their bird-like cries. The child rushes into the room, and the darkest brow, nay, even the guilty countenance, brightens ; it interrupts the most serious converse with its questions, and the talk ends in a smile ; it opens its young soul to every impression, and offers a kiss to strangers and to friends.

“Let the children stay ! do not drive them from the poet's study ; let them laugh and sing and mingle their childish clamour with the chorus of spirit voices whilst he writes and dreams at his desk. Their breath will not disperse the gay bubbles of his dream. Do you think that I fear, when these bright heads pass before my eyes in the midst of my visions of blood and fire, that my verses will take flight like a flock of birds startled by playing children ? No, indeed ! No image is destroyed by them. The painted, chased flowers of the gay *Orientale* expand more freely when they are near, the ballad grows more spirited, the winged lines of the ode mount with more ardent aspiration towards heaven.”

A sad event which happened in 1843 carried the poet in riper years back to these youthful days and that happy family circle. In February 1843 his eldest daughter married ; in September she was accidentally drowned, from a sailing-boat on the Seine. Her husband, Charles Vacquerie, jumped into the water after her, and when his and all attempts to save her proved fruitless, he drowned himself. The series of poems in *Les Contemplations* beginning with the verses, “Oh ! je fus comme fou dans le premier moment !” ought to be read along with *Feuilles d'Automne*.

In this series we come upon simple scenes exquisitely reproduced and full of sincere feeling :

“ Elle avait pris ce pli dans son âge enfantin
 De venir dans ma chambre un peu chaque matin ;
 Je l'attendais ainsi qu'un rayon qu'on espère ;
 Elle entra et disait : ‘ Bonjour, mon petit père ;’
 Prenait ma plume, ouvrait mes livres, s'asseyait
 Sur mon lit, dérangeait mes papiers et riait,
 Puis soudain s'en allait comme un oiseau qui passe.
 Alors je reprenais, la tête un peu moins lasse,
 Mon œuvre interrompue, et, tout en écrivant,
 Parmi mes manuscrits je rencontrais souvent
 Quelque arabesque folle et qu'elle avait tracée,
 Et mainte page blanche entre ses mains froissée
 Où, je ne sais comment, venaient mes plus doux vers.
 Elle aimait Dieu, les fleurs, les astres, les prés verts,
 Et c'était un esprit avant d'être une femme.
 Son regard reflétait la clarté de son âme.
 Elle me consultait sur tout à tous moments.
 Oh ! que de soirs d'hiver radieux et charmants
 Passés à raisonner langue, histoire et grammaire,
 Mes quatre enfants groupés sur mes genoux, leur mère
 Tout près, quelques amis causant au coin du feu !
 J'appelais cette vie être content de peu ! ”

Almost more beautiful is the following poem :—

‘ O souvenirs ! printemps ! aurore !
 Doux rayon triste et réchauffant !
 —Lorsqu'elle était petite encore,
 Que sa sœur était tout enfant . . .—

Connaissez-vous sur la colline
 Qui joint Montlignon à Saint-Leu
 Une terrasse qui s'incline
 Entre un bois sombre et le ciel bleu ?

‘ C'est là que nous vivions.—Pénètre,
 Mon cœur, dans ce passé charmant !—
 Je l'entendais sous ma fenêtre
 Jouer le matin doucement.

Elle courait dans la rosée,
 Sans bruit, de peur de m'éveiller ;
 Moi, je n'ouvrais pas ma croisée,
 De peur de la faire envoler.

Ses frères riaient . . . Aube pure !
Tout chantait sous ces frais berceaux,
Ma famille avec la nature,
Mes enfants avec les oiseaux !—

Je toussais, on devenait brave ;
Elle montait à petits pas,
Et me disait d'un air très-grave :
'J'ai laissé les enfants en bas.'

Nous jouions toute la journée.
O jeux charmants ! chers entretiens !
Le soir, comme elle était l'aînée,
Elle me disait : ' Père, viens !

' Nous allons t'apporter ta chaise,
Conte nous une histoire, dis !'—
Et je voyais rayonner d'aise
Tous ces regards de paradis.

Alors, prodiguant les carnages,
J'inventais un conte profond
Dont je trouvais les personnages
Parmi les ombres du plafond.

Toujours, ces quatre douces têtes
Riaient, comme à cet âge on rit,
De voir d'affreux géants très bêtes
Vaincus par des nains pleins d'esprit.

J'étais l'Arioste et l'Homère
D'un poème éclos d'un seul jet ;
Pendant que je parlais, leur mère
Les regardait rire, et songeait.

Leur aïeul, qui lisait dans l'ombre,
Sur eux parfois levait les yeux,
Et moi, par la fenêtre sombre
J'entrevois un coin des cieux !"

In the child's evening prayer, the famous "Prière pour tous," not only for father and mother, but for the poor, the forsaken, the bad—the idea of the family broadens into the idea of the whole great human family. Humanity finds its expression in *Feuilles d'Automne*, as did inhumanity in *Les Orientales*.

When the poet sits dreaming alone, he thinks first of

those he loves ; he sees his friends one after the other ; then his acquaintances, intimate and slight ; then all the multitude of those unknown to him—the whole of humanity, living and dead ; he gazes, until his vision fails, upon the double ocean of time and space, the endless and the bottomless, the endless that is eternally falling into the bottomless. That sense of the infinite which Hugo's great forerunner, André Chénier, despised, that religious feeling which was non-existent in the child of the eighteenth century, reappears in Hugo, purified from the superstition of the reactionary period.

From a height near the shore the poet hears two voices, one from the sea and one from the land. Every wave has its murmur, every human being his distinct utterance, his sigh, his shriek ; and the wave voices and the human voices form two great, pathetic choruses—the song of nature and the cry of humanity.

The infinity of these poems is no longer the monstrous thing of which we now and then catch a glimpse in *Les Orientales* ; it is the ocean in which it is natural and, to employ Leopardi's expression, *sweet* for thought to suffer shipwreck.

In *Chants du Crépuscule* Hugo quits the domain of private life. The poems composing this volume are chiefly political. They constitute a kind of diary of the events of the few years preceding their publication. Hugo was a supporter of the constitutional monarchy ; he was even made a peer of France by Louis Philippe, and he accepted the King's assistance when in 1845 it was proposed to eject him from the Chamber of Peers because of a notorious love-affair (with Madame Biard). He may be best described at this period as a royalist with a tendency to opposition.

His poems celebrate the days of July and their martyrs, and express indignation at the refusal of the Chamber of Deputies to allow the body of Napoleon to be brought back to France, a project to which the royal family offered no objection, and which was afterwards carried into execution by the Prince de Joinville. The poem directed against Deutz, who gave up the Duchess of Berry to Louis Philippe's government for money ("À l'homme qui a livré une

femme"), strikes indirectly not only at Thiers, but at the King himself.

This is, however, an opposition based not upon political, but upon social sympathies. The disappointment of the proletariat at the insignificance of the result of the Revolution of July as far as they were concerned, and the sullen hatred of the well-to-do which was fermenting in the masses, find expression in such poems as "Sur le bal de l'hôtel de ville," with its masterly picture of the women of the people, who, gaudily decked out, beautiful and half-naked, like the ladies who are driving to the ball, stand "with flowers in their hair, dirt on their shoes, and hatred in their hearts," watching the carriages arrive. Vague anxiety and restlessness, warnings to the crowned heads of Europe to make for themselves friends betimes amongst their people, show that the poet has his hand on the pulse of his age.

Nothing could be a better proof of the close relation between Victor Hugo's writings and the spirit of the day than the circumstance that Louis Philippe's government prohibited the performance of his dramas quite as strictly as the Legitimist government had done. *Hernani* had, indeed, been played in the preceding reign, Charles X. cleverly replying to those who would have had him prohibit it, that, as far as the theatre was concerned, his place was amongst the audience. But, in spite of his personal partiality for Hugo, he had forbidden the performance of *Marion Delorme* because it was suggested to him that its representation of Louis XIII.'s attitude towards Richelieu, would be interpreted as satire of his own submissiveness to the clergy. This prohibition had long since been repealed, but now the government of Louis Philippe quite illegally forbade the representation of *Le Roi s'amuse*. During the lawsuit which ensued, Hugo made the following caustic remarks :

"Napoleon also was a despot, but his behaviour was very different. He employed none of the precautionary measures by means of which our liberties are now being juggled away, one after the other. He put out his hand and took everything at once. The lion does not behave like the fox. Things were done in the grand style then, gentlemen.

Napoleon said: 'On such and such a day I will make my entry into such and such a capital,' and he made his entry on the day and at the very hour he had named. A proclamation in the *Moniteur* dethroned a dynasty. Kings had to sit crowded together waiting in the anterooms. If a column was desired, the Emperor of Austria was obliged to provide the bronze for it. The affairs of the Théâtre Français were certainly regulated in a somewhat arbitrary manner, but the regulations were dated from Moscow. That was the day of great things, this is the day of small."

These words convey a good general idea of Hugo's poetico-political attitude at the beginning of the Thirties.

Round about him his younger friends were working their way to fame. Almost all the frequenters of his house in time revealed themselves to be poets. Hugo would occasionally request Sainte-Beuve to recite, and after much pressing the latter, begging little Léopoldine and little Charlot to make plenty of noise the while, would repeat to the assembled company one or two of his charming, mannered poems. Alfred de Musset, a youth of seventeen, was brought to the house by Paul Foucher, Hugo's brother-in-law. One morning De Musset went up to Sainte-Beuve's garret, wakened him, and said with a shamefaced smile: "I too write verses."

The verses he wrote have attained world-wide fame.

If, amongst French laymen, one were to ask a man of the people—say an artisan, and amongst authors, either a Romanticist or a Parnassian: Who is the greatest modern French poet? the answer would undoubtedly be: Victor Hugo. But if the question were put to a member of the upper middle class—a public official, a savant, a man of the world, or amongst authors, to a member of the naturalistic school, or if one were to appeal to the ladies, in all probability the answer would be: Alfred de Musset. Whence this difference of opinion and what does it denote?

Alfred de Musset made his literary début in 1830, at the age of nineteen, with *Contes d'Espagne et d'Italie*, a series of tales in verse abounding in situations which it would be scarcely permissible to describe. In the longer ones (*Don*

Paes, Portia, &c.) treachery runs riot ; we have the wife who deceives her husband, the mistress who deceives her lover, the countess who knows nothing about hers except that he has killed her old husband ; we have brutal pleasure, to obtain which men hack and hew at each other, youthful sensuality which knows neither ruth nor shame, senile depravity which employs love potions and listens to the death-rattle with voluptuous pleasure ; and, scattered about amongst all this, songs, fiery sparks of passion, savagery, and arrogance. Shakespeare's earliest works are not more wanton than these, and these are, moreover, not naïvely, but refinedly wanton. There is also a constant parade of unbelief, with odd interruptions in the shape of unconscious confessions of weakness and spasmodic longings for the comforts of religion.

Some were scandalised by the book, more praised it enthusiastically. The young men of the literary circles were much struck by it. This was Romanticism of an entirely new kind, much less doctrinaire than Victor Hugo's. Here was a still more direct defiance of the classic rules of metre and style ; but this defiance was frolicsome and witty, not martial like Hugo's. These attacks were enlivened by the presence of an element entirely wanting in Hugo's books, and that an essentially national element, what the French themselves call *esprit*. This jesting, jeering Romanticism was refreshing after Hugo's pompous, serious Romanticism. Here too the scenes were laid in Spain and Italy ; here too were medieval backgrounds, sword-thrusts, and serenades ; but it all gave twice as much pleasure with this addition of jollity, of subtle satire, of doubt which scarcely believed what it said itself. Take, for example, the notorious, offensively indecent ballad of the moon, which aggravated the Classicists by its metre and the Romanticists by its disrespectful attitude to its subject, their chief favourite. It was a ballad which parodied its own style ; its writer seemed to be walking on his hands, kissing his toes to his readers.

Hugo's heroic bearing and giant's stride had compelled reverence ; his imposing rhetoric roused respectful admira-

tion ; but this miraculous jaunty grace, this genius for shameless drollery, had both an emancipatory and a fascinating effect. There was a diabolical irresistibility about it, a quality which women as a rule are, and in this case were, the first to appreciate. De Musset wrote of women, always of women, and not, like Hugo, with precocious maturity, with chivalrous tenderness, with romantic gallantry—no, with a passion, a hatred, a bitterness, a fury, which showed that he despised and adored them, that they could make him writhe and scream in agony, and that he took his revenge in clamorous accusation and fiery scorn.

There is here no ripeness, wholesomeness, or moral beauty, but a youthful, seething, incredible intensity of life, any description of which would be no more successful than the description of scarlet given to the blind man, which drew forth the remark : “Then it is like the sound of a trumpet.” And in this poetry there is, verily, a quality which suggests scarlet and the flourish of trumpets. That beauty in art is immortal is true ; but there is something still more certainly immortal, namely, life. These first poems of De Musset lived. They were followed by his mature, beautiful works ; and all men’s eyes were opened to his merits. In the poem “Après une lecture” he has himself described his art :

“Celui qui ne sait pas, quand la brise étouffée
 Soupire au fond des bois son tendre et long chagrin,
 Sortir seul au hasard, chantant quelque refrain,
 Plus fou qu’Ophélia de romarin coiffée,
 Plus étourdi qu’un page amoureux d’une fée
 Sur son chapeau cassé jouant du tambourin ;

.

Celui qui n’a pas l’âme à tout jamais aimante,
 Qui n’a pas pour tout bien, pour unique bonheur,
 De venir lentement poser son front rêveur
 Sur un front jeune et frais, à la tresse odorante,
 Et de sentir ainsi d’une tête charmante
 La vie et la beauté descendre dans son cœur ;

Celui qui ne sait pas, durant les nuits brûlantes
 Qui font pâlir d’amour l’étoile de Vénus,

Se lever en sursaut, sans raison, les pieds nus,
Marcher, prier, pleurer des larmes ruisselantes,
Et devant l'infini joindre des mains tremblantes,
Le cœur plein de pitié pour les maux inconnus ;

Que celui-là rature et barbouille à son aise ;
Il peut, tant qu'il voudra, rimer à tour de bras,
Ravauder l'oripeau qu'on appelle antithèse,
Et s'en aller ainsi jusqu'au Père-Lachaise,
Traînant à ses talons tous les sots d'ici-bas ;
Grand homme, si l'on veut ; mais poète, non pas."

In the allusion to those who trick themselves out with the tinsel of antithesis we have a hit at Victor Hugo and his school, and the almost unconscious expression of the genuine lyric poet's feeling of superiority to the gifted rhetorician. The overpowering enthusiasm for poetry and the poetic self-consciousness remind us of Goethe's "Wanderers Sturmlied."

And as De Musset developed and approached the years of discretion, he continued to reveal qualities which outshone Victor Hugo's. He won the hearts of the reading public by his essential humanness. He confessed his weakness and faults ; Victor Hugo felt it incumbent on him to be unerring. He was not the marvellous artificer of verse, could not, like Hugo, hammer the metal of language into fashion and put word gems into a setting of gold. He wrote carelessly, rhymed anyhow, even in more slipshod fashion than Heine ; but he was never the rhetorician, always the human being. In his joy and his grief there seemed to be an immortal truth. One of his poems flung upon a pile of poems by other poets acted like aquafortis ; everything else composing the pile burned up or evaporated, as being mere paper and words ; it alone remained, and burned and rang in its piercing truth like a cry from a human breast.

How was it, then, that not he but Hugo became the leader of the young Romantic School ?

This question may be answered by reversing the position of the words in the last line of the poem just quoted, and saying : "Poète si l'on veut ; mais grand homme non pas."

In spite of the extraordinary variety of the standpoints

adopted by Hugo during the course of his long life, a certain unbroken line of progression is plainly evident in his political and religious development, and, what is almost of more importance, he acts with unfailing dignity. Victor Hugo was a hard worker, Alfred de Musset was exceedingly indolent; Hugo was an excellent economist, who made the most of his great gifts, and did not squander his talents, but carefully preserved both his physical and mental powers; De Musset was reckless in the extreme, neglectful of his health, addicted to narcotics even in his youth. Hugo had the faculty of making his personality a centre, of collecting other men round him and binding them to him, the faculty of the chief and leader; De Musset, the man of the world, was an excellent companion, but De Musset, the artist, was quite incapable of pulling in the traces with others. Hugo had the unbounded belief in himself which made others believe in him.

De Musset begins with an affectation of superiority, with a display of the extremest scepticism in religion and the extremest indifference in politics. But beneath this scepticism and this indifference we soon catch glimpses of an unmanly weakness, which in course of time reveals itself plainly.

Read his masked self-revelation in *Confession d'un Enfant du Siècle*. He tells how he was born at an unlucky moment. Everything was dead. Napoleon's day was past, and, as if there could be no glory except the glory of the Empire, we are told that the days of glory were at an end. Faith was dead. There was no longer even such a thing as two little pieces of black wood in the form of a cross before which one could devoutly fold one's hands; and therefore, as if there could be neither heart nor soul in those who are not attached to Catholic symbolism, we are told that soul was dead. Some who comprehended that the day of glory was past, proclaimed from the rostrum that liberty was a finer thing even than glory, and at these words the hearts of the youthful audience began to beat, as with a distant, terrible remembrance. "But on their way home these youths met a procession carrying three baskets to Clamart, and in the

baskets they saw the corpses of three young men who had been too loud in their praises of liberty ;” and, as if callous despair were the only mental attitude which the death of martyrs can produce, we are told that their lips curled with a strange smile, and that they forthwith plunged headlong into the maddest dissipation.

Such is the basis, the underlying idea, of a whole series of the cleverest masculine characters drawn by De Musset, that remarkable creation Lorenzaccio among the number. In his youth it produced Rolla, the most famous of his typical characters.

In none of De Musset's works does the unstable, vacillating, feminine quality in his philosophy display itself more markedly than in Rolla.

The introduction opens with the well-known wail of longing for the Greece of old with its freshness and beauty, and for the Christendom of old, with its pure aspiration and fervent faith, for the days when the cathedrals of Cologne and Strasburg, of Notre-Dame and St. Peter, knelt devoutly in their mantles of stone and the great organ of the nations pealed forth the hosanna of the centuries.

Upon this follows the still more famous passage :

“ O Christ ! je ne suis pas de ceux que la prière
 Dans tes temples muets amène à pas tremblants ;
 Je ne suis pas de ceux qui vont à ton Calvaire,
 En se frappant le cœur, baiser tes pieds sanglants ;
 Et je reste debout sous tes sacrés portiques,
 Quand ton peuple fidèle, autour des noirs arceaux,
 Se courbe en murmurant sous le vent des cantiques,
 Comme au souffle du nord un peuple de roseaux.
 Je ne crois pas, ô Christ ! à ta parole sainte :
 Je suis venu trop tard dans un monde trop vieux.
 D'un siècle sans espoir naît un siècle sans crainte.

Les clous du Golgotha te soutiennent à peine ;
 Sous ton divin tombeau le sol s'est dérobé :
 Ta gloire est morte, ô Christ ! et sur nos croix d'ébène
 Ton cadavre céleste en poussière est tombée !
 Eh bien ! qu'il soit permis d'en baiser la poussière
 Au moins crédule enfant de ce siècle sans foi,
 Et de pleurer, ô Christ ! sur cette froide terre
 Qui vivait de ta mort, et qui mourra sans toi !”

Then comes the story.—Jacques Rolla is the most dissipated youth in the dissipated city of Paris. He sneers at everything and every one. "No son of Adam ever had a more supreme contempt for people and for king." His means are small, but his love of luxury and voluptuousness is great. Custom, which constitutes half the life of other men, is utterly obnoxious to him. Therefore he divides the small fortune left him by his father into three parts, three purses of money, each to last a year. He spends them in the company of bad women upon all manner of foolishness, making no secret of his intention to shoot himself at the end of the third year.

And De Musset, aged 22, calls Rolla great, intrepid, honourable, and proud. His love of liberty—and by liberty is understood freedom from every kind of activity, from every calling, every duty—ennobles him in the poet's eyes.

We have the description of the night of Rolla's suicide in the house of ill-fame, of the preparations for the orgy, of the girl of sixteen who is brought by her own mother; and then the poet begins his affecting lament over the terrible depravity of society—the mother who sells her child, the poverty which drives her to the trade of procuress, the cheap chastity and hypocritical virtue of fortunately situated women.

And now comes the most famous passage of the poem, the apostrophe to Voltaire :

"Dors-tu content, Voltaire, et ton hideux sourire
 Voltige-t-il encore sur tes os décharnés ?
 Ton siècle était, dit-on, trop jeune pour te lire ;
 Le nôtre doit te plaire, et tes hommes sont nés.
 Il est tombé sur nous, cet édifice immense
 Que de tes larges mains tu sapsais nuit et jour.
 La Mort devait t'attendre avec impatience,
 Pendant quatre-vingts ans que tu lui fis ta cour.

Vois-tu, vieil Arouet ? cet homme plein de vie
 Qui de baisers ardents couvre ce sein si beau,
 Sera couché demain dans un étroit tombeau.
 Jetterais-tu sur lui quelques regards d'envie ?
 Sois tranquille, il t'a lu. Rien ne peut lui donner
 Ni consolation, ni lueur d'espérance."

What had Voltaire to do with the death of this contemptible spendthrift. Is the great worker to be held responsible for the suicide of the idle voluptuary? Is this world of fantastic fools and women without wills, the world of which Voltaire dreamed? Voltaire, who was reason incarnate, whose hands, if they were black, were blackened only with gunpowder, whose life was a determined struggle for light? Is all this misery his fault? And if so, why?

Because he had no dogmatic faith.

The want of dogmatic faith is Rolla's excuse for living like an animal and dying like a boy. See what has become in the course of a few years of the bold defiance with which the poet began his career. The defiance has turned into faint-hearted doubt, the atheism into hopeless despair.

How healthy, how determined and calm is Hugo's attitude compared with this! Is it not easy now to understand how, in spite of everything, he continued to hold the central place in French literature?

IX

DE MUSSET AND GEORGE SAND

ERE the Thirties were half over, the literary revolution inaugurated by Hugo and his friends was victorious. This assertion may be made with truth, though the victory was as yet only a spiritual one. A very small minority of the most cultivated men and most intelligent women of France recognised that the battle was decided, that classic tragedy was dead, that the Aristotelian rules were mistakes, that the men of the transition period had had their day, that Casimir Delavigne's vein was exhausted, and that the only literary aspirants who knew their own minds were the generation of 1830. The fact that a movement of exactly the same kind had begun in painting, sculpture, and music showed more plainly than anything else how deep-seated and irresistible the change was.

But those who apprehended this were, as already observed, a small minority. The stiff, formal literature of the days of the Empire had on its side custom, the fear of novelty, stupidity, envy; it was supported by the whole official class, the press (with the solitary exception of one daily newspaper, the *Journal des Débats*), and the government; all government appointments and pensions were bestowed exclusively on men of the old school, a fact which acted as a powerful temptation to the rising generation. And there was, moreover, a certain amount of weariness and discouragement in the new camp after the first great intellectual effort. The combatants were young; they had fancied that one mighty onslaught would be sufficient to capture the defences of prejudice; and it was with a feeling of disappointment that they found themselves after the attack still only at the foot of the redoubt, with their

numbers greatly reduced. They lost patience and ardour for the fight. They had been quite prepared for an obstinate struggle, entailing losses, wounds, and scars, but upon the condition of its leading to a comparatively speedy victory, to a conspicuous triumph, with applause and flourish of trumpets. But this seemingly endless strife, the constant ridicule poured on them, the enemy's undisturbed occupation of all influential positions in the domains of literature and art, the continued indifference of the public to the new, and its enthusiasm for the superannuated school—all this aroused misgivings in the minds of the youthful forces. Some among them asked themselves if they had not gone too far in their youthful ardour, if His Majesty the public were not perhaps right, or at least partly right, after all ; and they began to make excuses for their talent, and to try to win the forgiveness of the public for it by concessions and apostasy. Some deserted their friends, in order to gain admission to this, that, or the other distinguished circle of society. Others, with the Academy in view, began to regulate their behaviour so as not to spoil their chance of becoming members of it while still comparatively young men.

A nobler feeling too, the individual author's feeling of independence, contributed to break up the group. The ties by which it was at first attempted to hold it together were of too cramping a nature. The leaders had not been contented with indicating a general direction, announcing a guiding artistic principle ; they had evolved a regular code of doctrines. And these inventors of artistic dogmas were not far-sighted, unbiassed thinkers, but poets, as one-sided as they were gifted. Sociable as men of the Latin race undoubtedly are in comparison with others, a literary association of this kind was nevertheless an impossibility in France. Men of science may agree upon a common line of action, but one of the requirements of art is the complete, absolute independence of the individual ; only when the creative artist is completely himself, not when he gives up any part whatsoever of his valuable individuality for the sake of combination, does he produce the best which he is capable of giving to the world. Absolute individualism is, of course,

impossible in art; consciously or unconsciously, voluntarily or involuntarily, groups are formed; and, certain as it is that the individual must be permitted to express himself freely, it is just as certain that only in artistic continuity, only with the support and inspiration of artistic tradition, or of kindred spirits—great predecessors or contemporaries, can he attain to the highest. Isolated, overstrained geniuses droop and decay. But where a school has a single acknowledged leader, that leader must have the capacity of imparting freedom. He must make allowance for everything except want of character and style. A man of Hugo's stamp could not impart freedom, and the more fanatical among his adherents interpreted the doctrines of the school in a much narrower fashion than he did. In the course of a few years the characteristics of the most distinguished young members of the school developed in a more marked manner than could have been foreseen while they were still in the germ, and the revolt of these notable personages was of advantage to the old Classic party.

Yet another circumstance aided the process of disintegration. The Revolution of July transferred a number of the youthful standard-bearers and champions of the literary camp to the political. It is significant that in 1830 the *Globe* ceased to be a literary organ and passed into the hands of the Saint-Simonists. Its founders and most important contributors, men like Guizot, Thiers, Villemain, and Vitet, became members of Parliament, public officials, or ministers of state. And since in our days the pursuit of politics leads much more quickly to fame than that of literature, even poets were tempted to mount the political platforms. Men like Hugo and Lamartine engaged actively in politics during the reign of Louis Philippe. The authors who continued to confine their attention to literature felt themselves distanced by those who combined politics with it, and could not help being at times irritated by the more noisy fame attained by these latter, and by seeing literature, their own all in all, regarded as an alternative good enough to have recourse to in time of need.

It was a severe blow to the Romantic School when

Sainte-Beuve, its valiant, enthusiastic herald, withdrew from his post as one of Hugo's staff. He seems, with that curious mixture of humility and independence which distinguished his character, to have been long annoyed with himself for the attitude of submission to Hugo which he had assumed in his poetry, and to have nevertheless gone on unwillingly swinging his censer before the head of the school. The habit Hugo had got into of expecting or demanding huge doses of incense was obnoxious to him, and yet he was too weak to withhold his tribute. It was, however, undoubtedly less admiration for Hugo than for Hugo's young wife which kept Sainte-Beuve within the magic circle. The private rupture between him and Hugo in 1836 was the signal for a complete change in his literary attitude towards the poet of the *Orientales*. Sainte-Beuve's temperament led him to regard schools, systems, associations, parties, merely in the light of hotels in which he lodged for a time, never completely unpacking his trunk; he was always inclined to depreciate and satirise the one he had just left; hence he now began to write severe and for the most part depreciatory criticism of Hugo's works.

Alfred de Musset had at a still earlier date entertained himself by publishing abroad his defection. A man of such masterly and refined intellect could not be blind to the narrowness and imperfections of the doctrines of the school, still less to the childishness with which they were pushed to extremes by certain Hotspurs among its adherents. When he read aloud his poems for the first time in Hugo's house to an assembly of young Romanticists, only two passages were applauded. The one was the sentence in *Don Paez*: "Frères, cria de loin un dragon jaune et bleu qui dormait dans du foin." The "yellow and blue" enraptured them; it was what they called colour in style. The other passage was in the description of the huntsmen in "Le lever": "Et sur leur manches vertes les pieds noirs des faucons."

This elementary colour seemed of more value to the youthful audience than all the emotion, passion, and wit of the poems. For it was delineation such as this which distinguished them from the men of the old school, to whom it

was only of importance that their readers should learn what happened, not what things were like. To these young men the all-important matter was that for De Musset the visible world existed; but it could not be the most important matter to De Musset himself, whose forte lay in a perfectly different direction, and who felt no desire to compete with Hugo or Théophile Gautier.

De Musset was, moreover, above everything else a young aristocrat, the fashionable man of the world who amused himself with literature in his leisure moments. He had no inclination for the companionship of long-haired poets in Calabrian headgear.

His earliest relations with the public had been of a somewhat uncertain description. He had tried to astonish and provoke it. Now it met him in the most cordial manner, ready, if he would only adopt another attitude towards it, to forgive him everything, even the ballad to the moon. And De Musset, eager to prove his independence, indifferent to parties, averse to dogma, in reality (as his spiritual kinship with Mathurin Regnier and Marivaux shows) classically inclined, yielded to a certain extent to the vague pressure. He captivated the reading world by the air of whimsical superciliousness with which he now wrote of his own and his late comrades' warlike deeds. In his poem, "*Les secrètes Pensées de Rafaël, Gentilhomme français*," he declares himself weary of the strife; he has, he says, fought on both sides; hundreds of scars have given him a venerable appearance, and he now—at the age of twenty-one—sits like a worn veteran upon his torn drum. Racine and Shakespeare meet upon his table and fall asleep there beside Boileau, who has forgiven them both. In another poem he writes:

"Aujourd'hui l'art n'est plus—personne n'y veut croire.
Notre littérature a cent mille raisons
Pour parler de noyés, de morts, et de guenilles.
Elle-même est un mort que nous galvanisons.
Elle entend son affaire en nous peignant des filles,
Elle-même en est une et la plus délabrée
Qui de fard et d'onguents se soit jamais plâtrée."

This attack upon the fantastic immorality of the ultra-Romantic literary productions was so youthfully, recklessly sweeping that it seemed to be made upon the whole of contemporary literature. And it was possibly not purely an accident that it was written the same year in which *Marion Delorme* was published, that drama which with all its faults is most chaste and spiritual in conception, but which undeniably has a courtesan for its heroine. De Musset at the same time showed plainly that he was becoming ever more and more indifferent to youthful ideals. Almost all the poets of the young school, headed by Hugo, sided with struggling Greece ; Alfred de Musset wrote admiringly of his Mardoche that "he had a greater regard for the Porte and Sultan Mahmoud than for the worthy Hellenic nation now staining the white marble of Paros with its blood."

What was the cause of this indifference and supercilious world-weariness ?

Blood that was much too hot ; a too passionate heart too early disappointed. In his first youth De Musset's faith in his fellow-men had been irreparably shaken, and distrust engendered bitterness and scorn. It is useless to seek the origin of his dark view of life in any single event, though he himself believed that it was to be accounted for by the fact, to which he constantly alludes, that he was betrayed in his early youth by a mistress and a friend. It was no doubt a severe blow to a youth of his honourable, truthful character to find himself thus deceived ; but it is also certain that, whilst the wound was still fresh, he examined it through the poetic magnifying glass and made literary capital of it. It was the fashion to have love woes and to succeed in consoling one's self. But De Musset suffered more than many who read his wanton youthful effusions are apt to imagine. To conceal his sensitiveness, to evade the satire of cynics, he for a time affected extreme coldness and hardness. Such affected cynicism makes as unpleasant an impression as any other affectation. Taine wrote a famous essay on De Musset, the admiration in which is as blind as it is touching ; it culminates in the exclamation : This man at least never lied ! Unless we consider assumed

superciliousness and cold-heartedness truthful, we can scarcely endorse the assertion.

But a turning-point in the spoilt, arrogant young man's life was at hand.

On the 15th of August 1833 *Rolla* appeared in what was then a new periodical, the *Revue des deux Mondes*. A few days afterwards its editor, Buloz, a Swiss, invited his collaborators to a dinner at the famous Palais-Royal restaurant, *Les trois frères provençaux*. The guests were numerous; among them was one lady. The host, introducing Alfred de Musset to Madame George Sand, requested him to take her in to dinner.

They were a handsome couple. He was slender and refined-looking, fair, with dark eyes, and a sharp, horse-like profile; she was dark, with luxuriant, wavy, black hair, a beautifully smooth, olive skin, faintly tinged with red in the cheeks, large, striking dark eyes, and perfectly shaped arms and hands. One felt that there was a whole world behind that forehead, and yet the lady was young and charming and as silent as if she had no pretensions to intellect. Her dress was simple, though somewhat fantastic; she wore a gold-embroidered Turkish jacket over her bodice and a dagger at her waist.

In Paris in 1870 I heard one of the few surviving guests at this dinner say that it was a piece of peasant cunning, a regular speculation on the part of Buloz, this bringing together of De Musset and George Sand. Buloz had said beforehand to one of his acquaintances: "He shall take her in to dinner. All women fall in love with him; all men consider it their duty to fall in love with her; they will certainly fall in love with each other—what manuscripts I shall get then!" And he rubbed his hands at the thought.

They were two extremely dissimilar beings who sat side by side at this table. Probably the only point of resemblance between them was that they were both authors.

Hers was a fertile, a maternal nature. Her mind was healthy, healthy even in its revolutionary outbursts, richly endowed and well-balanced. Her body was healthy too; she

could stand the most fatiguing kind of life, could work most of the night, and content herself with a long morning sleep, which she commanded at will, and from which she awoke refreshed. Every great passion, every revolutionary idea which had moved the nineteenth century, had been housed by this woman in her soul, and yet she had retained her freshness, her tranquillity of mind, and her self-control. She could write calmly and carefully for six hours at a stretch. She had a gift of mental concentration which enabled her to take her pen and transfer her dreams to paper amidst the talking and laughing of a large company as if she were sitting in perfect solitude. And after doing it she would take part in what was going on, smiling, rather taciturn, hearing everything, understanding everything, absorbing everything that was said as a sponge absorbs water.

And he! His was in a far higher degree the artistic temperament. His work was a fever, his sleep was restless, his impulses and passions were uncontrollable. When he conceived an idea he did not sit brooding over it silent and sphinx-like as she did; he was overpowered and trembled, "*plus étourdi qu'un page amoureux d'une fée*," to quote an expression of his own. And when he seated himself at his desk to work out his idea he was constantly tempted to throw away his pen in despair. The process was so slow; the thoughts came crowding, demanding instant expression; violent palpitation of the heart was the result; and if the smallest temptation presented itself—an invitation to sup with friends and beautiful women, or a proposal to make a country excursion—he fled from his work as men flee from an enemy.

She "knitted" her novels; he wrote his works in a brief, burning, blissful ecstasy which gave place on the following day to disgust with what he had written. He thought it bad, and yet was incapable of re-writing it, for he hated his pen as the galley-slave hates his oar. In spite of all his youthful arrogance he writhed and moaned as if in constant anguish, and the reason was that within his slender, pliant frame dwelt a giant of an artist, who felt more deeply and strongly and lived harder and faster than the man in whom

he was incorporate could bear, and who conceived greater ideas than the brain which was his organ could bring into the world without the most distressful birth-throes. When the poet flung himself into every kind of dissipation, it was chiefly from the need of deadening the suffering that his genius caused him.

He, the youth of two-and-twenty, the spoiled son of aristocratic parents, living at home, protected by a brother's vigilant affection, and with no real experience except of a few love affairs, had the knowledge of life, the suspiciousness, the bitterness, the misanthropy of a man of forty; and where his knowledge was insufficient, he eked it out with assumed indifference and cynicism.

She, the woman of twenty-eight, with Bohemian and royal blood in her veins (she was a great-granddaughter of Maurice of Saxony), with the gravest experiences of life behind her, now without family, fortune, home, or the support of any male relative, separated from her little children, reduced to elective affinities, leading the life of the literary Bohemian, bearing a man's name, wearing male attire, and living like a man among men, was, nevertheless, in the depths of her soul, naïve, passionless, enthusiastic, tender-hearted, and as eagerly receptive of everything new as if she had had no experiences to speak of, and had never been disillusioned.

He, so original in his art, so irregular in his life, was, nevertheless, in many ways narrow-minded. We men easily become so, especially those of us who, like De Musset, are born in a good position and learn early to reverence custom and to dread ridicule.

She, in whose technique there is nothing revolutionary, who follows the beaten track as far as the literary presentment of her theme is concerned, was in her mental attitude almost a prodigy. There was not a trace of narrow-mindedness in her. She had no prejudices. Women whose fate has brought them into direct contact with the cancerous sores of society, and who have faced the verdict of society without flinching, sometimes become more open-minded than men, for the reason that they have paid more for their open-

mindedness. George Sand examined things for herself, weighed them well, and in most cases estimated them at their proper value.

He was her superior in culture. With the artist's genius he combined an incorruptible masculine critical faculty ; keen and flexible as a Damascene blade, it clove every hollow phrase it lighted on, transfixed and burst every bubble of thought or language.

She often yielded to the inclination of her sex to let the heart speak first and loudest. Any noble enthusiasm, any beautiful Utopian theory carried her away ; she had the woman's instinctive desire to serve ; in her youth she was always on the look-out for a banner borne by men with great and valiant hearts, that she might fight under it. It was not her ambition to charm the fashionable world as the famous concert-player ; her desire was to beat the drum as the daughter of the regiment. Her want of cultivated reasoning power, however, led her to follow and worship vague dreamers as the men of the future, chief amongst them the foolish though sincere Pierre Leroux, a philosopher and socialist to whom for many years she looked up as a daughter to a father. De Musset's aristocratic intellect rejected the claims of these prophets who could not write twenty readable pages of prose ; George Sand allowed herself to be infected with their tendency to emphatic and unctuous diction.

To conclude, then, she was his inferior as an artist, though as a human being she was greater and far stronger. She had not the masculine direct artistic intuition, the faculty by virtue of which a man says, giving no reason : "Thus it must be." When they looked at a painting together, he, who made no pretension to be a connoisseur, at once perceived the merits of the picture and the characteristic qualities of the artist, and described them in a few words. She arrived in some peculiar, slow, roundabout way at an understanding of the picture, and the expression of her feeling on the subject was often either vague or paradoxical. His intelligence was acute and nervous, hers diffuse, universally sympathetic. When they listened to an opera

together, what affected him were the outbursts of heartfelt personal passion—the individual element. She, on the contrary, was affected by the choruses, the expression of the emotions of common humanity. It seemed as if a concourse of minds were required to set hers in motion.

Her writings lacked conciseness. Whilst every sentence that came from his pen was like a gold coin stamped on both sides and chiselled on the edge, hers were wordy to prolixity. The first thing De Musset involuntarily did when a copy of *Indiana* came into his hands, was to score out some twenty or thirty superfluous adjectives in the first few pages. George Sand saw the book afterwards, and she was, it is said, more annoyed than grateful.

Six months before they met, she had felt some uneasiness at the idea of making De Musset's acquaintance. She first requested Sainte-Beuve to bring him to see her, and then wrote in the postscript of a letter, dated March 1833: "On further reflection I have decided that I do not wish you to bring Alfred de Musset here; he is too much of the dandy; we should not suit one another. It was more curiosity than real interest which made me wish to see him. But it is not prudent to satisfy every feeling of curiosity." One perceives a touch of anxiety or foreboding in these words.

Alfred de Musset for his part had, like all authors, a certain dread of authoresses. It was undoubtedly a male member of the profession who nicknamed these ladies blue-stockings. Nevertheless, there is no denying the great attraction which a remarkable feminine mind possesses for the masculine mind. The ecstatic feeling which accompanies a perfect intellectual understanding was in this case intensified a hundredfold by a suddenly conceived, violent mutual passion.

Looking at the liaison between these two remarkable people from the historic point of view, we are struck by the strong impress it bears of the spirit of the age, of that artistic intoxication recalling the carnival mood of the Renaissance, which took possession of men's minds while Romanticism prevailed in France. The born artist, whose first duty it always is to break with traditional convention

within the domain of his art, feels himself in every age tempted to defy the conventions of society also ; but the generation of 1830 was more youthfully naïve in its rebellion against conventionality than any preceding generation had been in France for centuries, or than any of its successors has been. In all artists there is something of the Bohemian or of the child ; the artists of that day allowed the Bohemian and the child in them free play. It is characteristic that the first fancy which seizes these two chosen spirits after they have found each other, and the first breathless, burning ecstasy of bliss is past, is to dress themselves up and play tricks upon their acquaintances. The first time Paul de Musset is invited to spend an evening with the young couple, he finds Alfred in the garb of an eighteenth-century marquis, and George Sand in hoops and panniers. When George Sand gives her first dinner-party after she and De Musset become friends, he waits at table, unrecognised by the guests, in the dress of a young Norman servant girl ; and as a suitable *vis-à-vis* for the guest of the evening, Monsieur Lerminier, a well-known professor of philosophy, she has invited Debureau, the famous Pierrot of the Funambules Theatre, whom no one present has seen except on the stage, and whom she introduces as an eminent member of the English House of Commons charged with secret despatches to the Austrian government. To give both him and Lerminier an opportunity to display their accomplishments, the conversation is turned upon politics. But Sir Robert Peel, Lord Stanley, and other such personages are mentioned in vain ; the foreign diplomat either maintains an obstinate silence or answers in monosyllables. At last some one employs the expression, "the European balance of power." Then the Englishman speaks. "Would you like to know," he says, "what my idea of the European balance of power at this serious conjuncture in English and continental politics is ?—This !" And the diplomat throws up his plate so that it spins round in the air, then cleverly catches it on the point of his knife and balances it as it whirls there. The astonishment of the other guests may be imagined. Does not a little anecdote like this show us the connection between De

Musset and George Sand in a curious light of youthfulness and childishness? It is like a reflected gleam from the days of the Renaissance; we know at once that we are in the romantic France of the Thirties.

The connection has its commonplace, sordid side, of which enough has been made, and on which I shall not dwell. Every one knows that De Musset and George Sand travelled in Italy together, and that he tormented her with his jealousy, she him with a surveillance of his actions and habits to which he was totally unaccustomed; that their life together was not happy; that he was very ill in Venice (with *delirium tremens*, we are led to understand); and that during his illness she had a love affair with the Italian doctor, Pagello by name, who attended him, the consequence of which was that De Musset left her and went home in a state of extreme depression.

But there is yet another and more attractive aspect of the connection—namely, the psychological or æsthetic. The history of literature tells of many such intimacies between remarkable men and women; but in this one there is something unusual and new. A masculine genius of the highest rank, one stage of whose artistic career is already run, but who is still quite young—a feminine genius, great and complete in herself, in appraising whom it may safely be affirmed that no woman before her ever displayed such exuberant creative power—these two influence each other during the exaltation of a passionate attachment.

The science of psychology is still in such a backward condition that the difference between a man's imagination and a woman's has scarcely been determined; still less has it been clearly ascertained how they act upon each other. Here for the first time in modern civilisation the masculine literary creative mind and the feminine come into contact—the highest, finest development of each. The experiment (which was ere long to be repeated in England, on approximative lines, in the case of Robert and Elizabeth Barrett Browning) had never been made on so grand a scale. These are the Adam and Eve of Art. They meet and share the fruit of the tree of knowledge. The curse, that is to say the quarrel, follows; he goes his way, she hers. But they

are no longer the same. The works they now produce are of a different stamp from those which they produced before they met.

He leaves her, his feelings lacerated, disappointed, despairing, with a new and heavy complaint against her sex, convinced that: Treachery! thy name is woman!

She leaves him, her soul torn with conflicting emotions, first half-consolated, then distracted with grief, but soon feeling the relief of being past a crisis which was pain to her calm, productive nature; she has a new feeling of woman's superiority to man, and is more strongly convinced than before that: Weakness! thy name is man!

He leaves her with his aversion for all enthusiasms, Utopias, and philanthropic projects strengthened, feeling more than ever convinced that for the artist art is everything. Nevertheless, the contact with the great feminine intellect has not been fruitless. The very suffering makes him truthful. He throws off his affected egotism; we no longer see him making a display of assumed hardness and coldness. The influence of her open-mindedness and charitableness and of her enthusiasm for ideals is plainly perceptible in the works which he now writes—in Lorenzaccio's enthusiastic republicanism, in Andrea del Sarto's whole character—possibly even in the vehement personal protest against Thiers' press laws.

She leaves him, more convinced than ever that the male sex is by nature narrow-minded and egotistical, more prone than ever to yield to the fascination of general ideas. In *Horace* she devotes her talent to the service of Saint-Simonism; she writes *Le Compagnon du Tour de France* in the interests of socialism; in 1848 she composes the bulletins for the Provisional Government. Nevertheless, it was contact with De Musset's virile, classic genius which finally moulded her pure and classic style. She learned to love form, to seek the beautiful for its own sake. Dumas, the younger, has said of a sentence of hers that "it is drawn by Leonardo and sung by Mozart"; he should have added that her hand was guided and her ear trained by Alfred de Musset.

After the separation, both artists are fully matured.

Henceforward he is the poet with the burning heart, she the sybil with the eloquently prophetic tongue.

Into the gulf which opened between them she cast her immaturity, her tirades, her faults of taste, her man's clothes, and thenceforward was altogether feminine, altogether natural.

Into the same gulf he cast his Don Juan costume, his bravado, his admiration for Rolla, his boyish insolence, and thenceforward was the man, the emancipated intellectual force.

X

ALFRED DE MUSSET

ALFRED DE MUSSET lived to be forty-seven, but all his works, except three charming little plays and a few poems, were written before he was thirty.

The whole series of remarkable and admirable productions was given to the world during the six years following on his rupture with George Sand. Although she had deceived him, his inclination to dwell upon deceit and treachery becomes ever slighter ; and along with it he loses his affectation of world-weariness. In his works, even in his choice of subjects, we can trace the author's personal struggle to throw off his mask of vice and to free himself from the attraction vice has for him.

The first important work De Musset produced after his return from Italy was the drama *Lorenzaccio*, the idea of which he had conceived in Florence. Lorenzo de Medici is cousin to Alexander de Medici, the bestially cruel and sensual Duke of Florence. By nature Lorenzo is a pure, high-strung, energetic character. He early determines, taking Brutus as his model, to rid the world of a tyrant. To attain his aim he plays the part of a heartless libertine, becomes Alexander's follower, tool, counsellor, and pander. As Hamlet assumed madness, Lorenzo assumes the mask of a weak, cowardly sensualism, in order to allay suspicion and secure his victim. But the disguise under which he conceals his real nature adheres to him like a Nessus garment ; he gradually becomes nearly everything that he only desired to appear ; against his will he inhales and absorbs the corruption with which he himself has assisted to impregnate the atmosphere of the court and capital ; when he reflects on his life he loathes himself. And yet he is misunder-

stood ; for through all the wickedness and the feigned, sickly cowardice, he is pursuing his plan of murdering Alexander at the right moment and re-establishing the Republic.

He is consumed by misanthropical scorn. He despises the Duke as a satyr and a bloodhound ; the people, because they allow such a man to reign over them, and because they permit him, Lorenzaccio, to walk unassailed, unpunished along the streets of Florence ; the Republicans, because they have no energy and no comprehension of the political situation. His dream is to purge himself of all the impurity of his life by a single, great, decisive deed, the assassination of the Duke ; and the poet allows him thus to purify himself. Lorenzo throws off his assumed character and judges and punishes like an avenging angel. De Musset's political pessimism shows itself in what follows. Lorenzaccio falls by the hands of an assassin, who is tempted by the price set upon his head, and the Florentine republican leaders are too indifferent and unpractical, the mass of the citizens too degenerate, to profit by the death of the Duke ; they sit still and allow themselves to be surprised and overpowered by another tyrant. The imperfectly concealed contempt of the author for the Republicans is undoubtedly due to impressions received in 1830. De Musset had himself seen a revolution which promised a Republic end in a Monarchy. In his play, however, the Republicans are represented in a more unfavourable light than they deserve. The evening before the assassination Lorenzaccio undoubtedly informs them at what hour he will kill the Duke, yet we can hardly blame them for not making their preparations. Is not the man who shouts this startling intelligence into their houses from the street, the Duke's inseparable comrade, his companion in guilt, his court-fool ? What wonder that they shrug their shoulders and do nothing ! In De Musset's injustice to them we are conscious of a personal feeling which has no connection with his literary subject. Of chief importance to him, however, has been the representation of Lorenzo's character, with its nobility under a repulsive mask. In Lorenzo's soul there is an ideal element, of which he is not ashamed ; he aspires ; he believes in the expiating power of

deeds. What purifies him in the hour of his death is not an accident, like Rolla's pure kiss, but an action of which he has dreamed ever since he grew up.

In *Le Chandelier* we are still in very depraved company ; but the principal character, the young clerk, Fortunio, stands out against the dark background, a figure of light, with his intense, boundless devotion to Jacqueline. He is badly used by her and her lover, who employ him as a screen, a blind, in their low intrigue. He finds them out, but goes on loving as before, and is ready to encounter certain death to hide the disgraceful amour of the woman he loves. This young page has the determination and courage of a hero, and the power of his pure devotion is so great that it moves and overcomes Jacqueline and wins her from Clavaroche. He is an ideal youthful lover.

Octave in *Les Caprices de Marianne* is a frivolous and in many ways depraved young man, who neither will nor can love any woman seriously. He declares that he disdains to spend more time on the conquest of a woman than it takes him to break the seal on his bottle of Grecian wine. But in one relation, that of friendship, he is as simple-hearted and trusting as a boy. He loves his friend, young Cœlio, with such ardour that he is ready to die for him or to revenge his death, with such fidelity that he scornfully rejects the favour of the lady whom Cœlio vainly worships. He is an ideal friend. A striking contrast to him is Cœlio, a character in whom De Musset, who in this drama divided his own personality, represented the other half of his nature. Cœlio is the youthful lover, whose love is a longing adoration, a passion so melancholy in its ardour that it will kill him if it remain unsatisfied. A halo of Shakespearean romance surrounds his head, his words are music, his hopes poetry. He describes himself in the words : " Il me manque le repos, la douce insouciance qui fait de la vie un miroir où tous les objets se peignent un instant et sur lequel tout glisse. Une dette pour moi est un remords. L'amour, dont vous autres vous faites un passe-temps, trouble ma vie entière."

We feel in these male characters how De Musset is maturing as an author. His desire is no longer only to

delineate the seething instincts of youth, or the wild play of the passions with its accompaniment of deceit, treachery, and violence ; he dwells long and with predilection on the innocent and deep feeling which is only made guilty by outward circumstances, on the love which in reality is pure, and which appears criminal only because it is an infraction of social laws, on the friendship which in its essence is heroic devotion, even when it assumes the degrading form of eloquent panderage—in short upon friendship and love in their purity, on those forces in human life which we are wont to call ideal.

Nor is it only De Musset's male characters who become purer and purer ; his women undergo the same gradual transformation. In his early works they are either Delilahs or Eves. But his ever-increasing inclination to represent the spiritually beautiful and morally pure, leads him to idealise them also more and more. It is noteworthy that the first female character which he creates after his final breach with George Sand in 1835, namely, Madame Pierson in *La Confession d'un Enfant du Siècle*, is to a great extent a highly idealised portrait of that lady. His prose tales, of which at least three, *Emmeline*, *Frédéric et Bernerette*, and *Le Fils du Titien*, are among the best love-stories our century has produced, bear witness to their author's increasing tendency to ennoble and glorify love and, consequently, his female characters. He takes, for example, the outward semblance of some little grisette or other he has known, some sweet-tempered, frivolous, loose-living, gay young creature, and this figure he invests with a virginal charm which it has long lost, and makes of it a Mimi Pinson ; or he paints for us a young girl as soulful, as naïve in all her mistakes and false steps, as beautiful and delicate in her manner of expressing herself, and as touchingly simple in the hour of her death as that Bernerette, whose last letter few have read without tears. To him, the love-poet, love is so autocratic a power that he subordinates even art to it. To be the lover and the beloved seems to him at last such a much greater thing than to be the artist, that his final conception of ideal art is : art consecrated and exclusively devoted to one person, the only

beloved. In *Le Fils du Titien* the hero, a gifted young artist, is arrested in a dissolute career by a noble woman's love. He shows his gratitude by determining to paint one single picture, the portrait of his mistress. On it he concentrates all his powers, and by it alone he is to be known to posterity. In its honour he writes a sonnet, in which he praises the beauty and the pure soul of his beloved, tells why it is he has determined that his brush shall never be used in the service of another, and declares that, beautiful as the picture may be, it is as nothing compared with a kiss from its model.

But of all De Musset's stories, *Emmeline* is certainly the most charming. It was inspired by the author's own first worthy attachment after his quarrel with George Sand—a short but happy one, which in its main features resembled that of the story. A young man falls violently in love with a young married lady, whose charms are painted in the most delicate colours, but colours chosen with an accurately observing eye. There is nothing in recent literature which can be compared with this art except Turgenev's most delicate delineations of female character ; but Turgenev's women are more spiritual, less real, are beheld with the lover's less critical eye and represented with less artistic boldness. After long admiring the lady without any hope of awakening her interest in him, the young man wins her love and she gives herself to him. Then they abruptly part for ever, because she is too truthful to deceive her husband, and her lover has too much delicacy of feeling to remain in her neighbourhood under such circumstances.

A poem in this story, which the young lover asks his lady to read, seems to me to be the most beautiful of the love poems of De Musset's second period. It speaks the language of ideal feeling. It is the well-known "Si je vous disais pourtant que je vous aime." One verse runs :

"J'aime, et je sais répondre avec indifférence ;
J'aime, et rien ne le dit ; j'aime et seul je le sais ;
Et mon secret est cher, et chère ma souffrance ;
Et j'ai fait le serment d'aimer sans espérance,
Mais non pas sans bonheur ;—je vous vois, c'est assez."

Whilst he was bringing out these charming stories, which are as delicate as if they had been written upon flower petals, De Musset also wrote a few short plays, in which love appears as the terrible force with which man cannot trifle, as the fire with which he cannot play, as the electric flash which kills; and one or two others in which the wit of the aristocratic man of the world sparkles in the tissue of the soulful, highly emotional style.¹ Of these little plays, *Un Caprice* is the most finished and has the most sparkling dialogue. Not without reason is it included among the works the names of which are carved upon De Musset's tombstone in Père-Lachaise. In this play the erotic caprice, the momentary infatuation, is made to yield to the discipline of marriage. The man in this case is frivolous and untrustworthy; the women, who join forces, have their hearts in the right place, and one of them has, besides, all the charm of high-bred cleverness. Madame de Léry is a *Parisienne*. And no one drew the *Parisienne* of that day with such genius as De Musset. He stood on the same plane with her. She is the genuine fine lady, but also the genuine woman. The beautiful thing about this character is that in it we see unadulterated, genuine, fresh nature piercing through the extremest refinement of fashionable life—nature, in spite of all the sparkling and tinselly cleverness and all the premature experience and the ennui resulting therefrom; nature even in dissimulation, nature even in the little comedy which Madame de Léry is woman and actress enough to play. "Oh! how true it is," exclaims Goethe in one of his letters, "that nothing is wonderful except the natural, nothing great except the natural, nothing beautiful except the natural, nothing &c., &c.!" In the gay, supercilious, society art of this creation of De Musset's, nature is preserved. The idea underlying *Un Caprice* is a moral idea.

¹ His tour in Italy with George Sand lasted from December 1833 to April 1834. In 1834 he wrote *On ne badine pas avec l'Amour* and *Lorenzaccio*; in 1835 *Barberine* (his most insignificant play), *Le Chandelier*, *Confession d'un Enfant du Siècle*, and *La Nuit de Mai*; in 1836 *Emmeline* and *Il ne faut jurer de rien*; in 1837 *Un Caprice*, *Les deux Maîtresses*, and *Frédéric et Bernerette*; in 1838 *Le Fils du Titien*. *Il faut qu'une Porte soit ouverte ou fermée* was written in 1845, *Bettine* in 1851, *Carmosine* in 1852.

But whereas many writers represent and conceive of love as something so firm and solid that it can be taken hold of and deposited here or there as if it were a piece of granite rock, to De Musset, even when he is most moral, it is always only the most delicately powerful, and consequently most volatile essence of life. At its full strength it can kill, but it can also evaporate.

In his last plays De Musset exalted the feminine fidelity and purity in which he believed, though it had not fallen to his lot to find them. In *Barberine*, the idea of which he took from an old legend, he had already depicted an ideally faithful wife of the type of Shakespeare's *Imogen*. But the play was an uninteresting one. The heroines of the last two he writes are wonderfully beautiful creations. In the little masterpiece, *Bettine*, he has, apparently with the greatest ease, accomplished one of the most difficult tasks for a delineator of character. Bettine enters, and she has not spoken three or four times before we feel that we are in the presence of a strong, brave, tender-hearted, noble-minded woman; and we are conscious of more than this, for we feel certain that she is a woman of parts, an artist, accustomed to triumph, accustomed to feel herself intellectually superior to her surroundings, and to pay little heed to petty conventionalities. It is her wedding morning. She comes singing on to the stage, where the notary is waiting, goes straight up to him, and to his astonishment addresses him as *thou*: "Ah! te voilà, notaire, ô cher notaire, mon cher ami! As-tu tes paperasses?" His official dignity has so little existence for her that she has no hesitation in letting him see her delight because it is her wedding-day. The kindly happiness of her nature overflows on every occasion. She is not brilliant like the aristocratic woman of the world, but frank, large-minded, confident, like the true artist; and her healthy human nature affects us the more pleasantly from being seen against the background of that moral corruption which is represented by her cold and exacting bridegroom.

The beautiful little drama, *Carmosine*, the idea of which is taken from a tale of Boccaccio, is intended to show how

a strong, ardent, worshipful love, which outward circumstances separate from its object, can be cured by magnanimous kindness and tenderness. Carmosine, a young girl of the middle class, loves King Pedro of Arragon with a hopeless, consuming passion ; this feeling makes it impossible for her to give her hand to her faithful and sorrowing adorer, Perillo. She determines to suffer silently and die. But the playfellow of her childhood, Minuccio the singer, is led by his compassion for her to tell the King and Queen of her love. Far from being indignant, the Queen goes to her in disguise and gradually alleviates her suffering with sisterly and queenly words. She tells her that a love so deep and great is too beautiful a thing to be torn out of the heart, and that the Queen herself wishes her to be made one of her ladies-in-waiting, so that she may see the King every day—because such a love, born of the soul's aspiration after the highest, ennobles :

“C'est moi, Carmosine, qui veut vous apprendre que l'on peut aimer sans souffrir, lorsque l'on aime sans rougir, qu'il n'y a que la honte ou le remords qui doivent donner de la tristesse, car elle est faite pour le coupable, et, à coup sûr, votre pensée ne l'est pas.”

And the King comes, under pretext of wishing to see her father, and in the Queen's presence says to her :

“C'est donc vous, gentille demoiselle, qui êtes souffrante et en danger, dit-on ? Vous n'avez pas le visage à cela. . . . Vous tremblez, je crois. Vous défiez-vous de moi ?”

“Non, Sire.”

“Eh bien, donc, donnez-moi la main. Que veut dire ceci, la belle fille ? Vous qui êtes jeune et qui êtes faite pour réjouir le cœur des autres, vous vous laissez avoir du chagrin ? Nous vous prions, pour l'amour de nous, qu'il vous plaise de prendre courage, et que vous soyez bientôt guérie.”

“Sire, c'est mon trop peu de force à supporter une trop grande peine qui est la cause de ma souffrance. Puisque vous avez pu m'en plaindre, j'espère que Dieu m'en délivrera.”

“Belle Carmosine, je parlerai en roi et en ami. Le grand amour que vous nous avez porté vous a, près de nous, mise en grand honneur ; et celui qu'en retour nous voulons vous rendre, c'est de vous donner de notre main, en vous priant de l'accepter, l'époux que nous vous avons

choisi. Après quoi nous voulons toujours nous appeler votre chevalier, et porter dans nos passes d'armes votre devise et vos couleurs, sans demander autre chose de vous, pour cette promesse, qu'un seul baiser."

The Queen, to Carmosine: "Donne-le mon enfant, je ne suis pas jalouse."

"Sire, la reine a répondu pour moi."

In what world does this happen? In what world do we breathe so pure an air? Where does such equity flourish? where is love at one and the same time so humble, so ardent, and so noble? and where are such chivalry, such fidelity, such freedom from jealousy, and such benignity to be found? Where such a king? Where such a queen?

The answer must undoubtedly be: In the land of the ideal; nowhere else. It is upon its coast that the wanton, cynical De Musset, in his capacity of author, lands at last. De Musset, the man, suffered shipwreck on other shores. He fell a victim to the abuse of narcotics. His undisciplined, ill-regulated character was his bane. In his writings he became ever more spiritual, ever more moral; in his life he sank ever deeper into mechanical sensual indulgence. He early lost control over himself; for a time he rose by the aid of his art above the ruin of his life; but in the end even the wings of art became powerless.

He had hoped much from the Constitutional Monarchy. He had expected from it, or under it, an art-loving court, a liberal policy, a revival of national glory, and a blossoming time in literature. We can imagine his disappointment. It is not impossible that a court with a keen appreciation of literature and art might have exercised a saving influence upon Alfred de Musset, have drawn him into its circle, compelled him to preserve his self-respect, and made his pleasures, and even his excesses, more refined. But Louis Philippe, that polished and well-educated peace-lover, had no real love of literature and no literary taste. He was even less capable of attaching Alfred de Musset than Victor Hugo to himself. De Musset wrote a sonnet on the occasion of Meunier's attempt to assassinate the King, in 1836. It was not printed, but the Duke of Orleans, who

had been a school-fellow of De Musset's, saw it, thought it excellent, and read it to His Majesty. The King never knew who had written it; as soon as he heard that the author presumed to address him in the second person singular, he became so indignant that he would hear no more. To make amends for this slight, the Duke procured De Musset an invitation to the court balls. When the poet was presented to Louis Philippe, he was astonished by the reception he met with. The King came up to him with a smile of pleasant surprise and said: "You have just come from Joinville; I am very glad to see you." De Musset had too much *savoir-vivre* to betray any surprise. He made a low bow and tried to think what the King's words could mean. At last he remembered that a distant relation of his was inspector of forests on the crown property of Joinville. The King, who did not burden his memory with the names of authors, had a perfect acquaintance with all the names of the officials in charge of the crown lands. Every winter for eleven years in succession he saw the face of his supposed forest-inspector with the same pleasure, and favoured him with such gracious nods and smiles that many a courtier turned pale with envy. The honour was supposed to be shown to literature; but this much is certain, that Louis Philippe never knew that there lived in France during his reign a great poet who bore the same name as his inspector of forests.

Such a lack-lustre rule as Louis Philippe's could not but be abhorrent to De Musset. His haughty, wildly defiant answer to Becker's *Rheinlied*, points to lyric possibilities in him which might have developed under other political conditions. As things were, he felt himself restricted to being the poet of youth and love; and when youth was past he was incapable of reviving his powers. His virtues were as fatal to him as his vices. Proud and distinguished, he had not a trace of the ambition which leads a man to husband his intellectual resources, not an atom of the desire of gain which compels to industry, or of the egotism which makes the writer attribute supreme importance to his own work. He lived his life with such greedy haste that at

forty he was as exhausted as a man of seventy, without having attained to either composure or wisdom. His premature physical exhaustion brought intellectual exhaustion in its train. He was destitute of that higher instinct which compels the author to live altogether for his art, and he had not a trace of the social or political instinct which bends the productive mind to the yoke of duty to others. He was so incapable of self-control that the slightest temptation proved irresistible. His life became as absolutely aimless as his art was ; there was no cause he desired to advance, nothing that he was determined at any cost to say ; and his character was too uncontrollable, too little reflective, for self-development, as Goethe understood it, to be the aim which rendered all others superfluous. When Alfred de Musset died in 1857, his creative capacity had been extinct for several years.

XI

GEORGE SAND

"I BELIEVE," writes George Sand in the introduction to *La Mare au Diable*, "that the mission of art is a mission of sentiment and love, and that the novel of our day ought to supply the place of the parable and fable of the childish days of old. The aim of the artist should be to awaken love for the objects he represents ; and I, for my part, should not reproach him if he beautified them a little. Art is not an examination of the given reality, but a pursuit of the ideal truth." What the mature woman here proclaims as her æsthetic creed is what she had felt all her life. She had never regarded the calling of the author in any other light than that of an aspiration after the highest of which humanity is capable ; or, to put it more correctly, she had considered it to be the author's calling to elevate the mind above the imperfection of the existing conditions of society, with the aim of giving it a wide horizon, and thereby imparting to it the power, when it descended to earth again, to combat in its own fashion the prejudices, the conventions, the coarseness of mind and hardness of heart to which that imperfection was due.

In the introduction to *Le Compagnon du Tour de France* she says : "Since when has it been obligatory for the novel to be a transcription of what is, of the hard and cold reality of contemporary men and things ? It may be this, I know ; and Balzac, a master to whose talent I have always done homage, has written the *Comédie humaine*. But, although I was united by the ties of friendship to that illustrious man, I saw human affairs under quite a different aspect. I remember saying to him : 'You are writing the Human Comedy. The title is a modest one. You might quite as

well call it the Human Drama, the Human Tragedy.' 'Yes,' said he, 'and you, you are writing the Human Epic.' 'The title in this case,' I replied, 'would be too imposing. What I should like to write is the human pastoral, the human ballad, the human romance. To put it plainly, you have the desire and the ability to paint the human being as you see him. Good! I, on the other hand, feel impelled to paint him as I wish him to be, as I believe he ought to be.' And, as we were not competing with each other, we each recognised that the other was right."

The passage is part of a protest made by George Sand against the charge that it was her desire to flatter the lower classes by producing idealised representations of them—this explains how she came to give such pointed, dogmatic expression to the idealism of her nature. Most undoubtedly she was the idealist, all her life long; but it was not really the desire to delineate human beings as "they ought to be" which inspired her to write, but the desire to show what they could be if society did not hamper their spiritual growth, corrupt them, and destroy their happiness; hence, in her delineations of the representatives of "society" no leniency was shown. What George Sand originally meant to give was a picture of life as it is, of reality as she had experienced and observed it; what she gave was the feminine enthusiast's view of reality. The section she saw was a patch of earth with the brightness of heaven over it. Her clear-sightedness was the clear-sightedness of the poet.

The period was the period of enormous productivity. Victor Hugo, Balzac, Alexandre Dumas, wrote ceaselessly, piling work upon work. Dumas at last regularly manufactured books; he published four or five novels at a time, and with the help of numerous collaborators produced a good-sized shelf of volumes in a year. George Sand's productivity was almost as remarkable. Her works fill 110 closely printed volumes. I can make no attempt here to criticise them all. It is only of consequence that I should indicate the main features of the most important works, the ideas which permeate them, the results which remain even when the details of the books are forgotten.

The real life story lying behind the first group of George Sand's novels is familiar to every one. She was born in 1804; lost her father at an early age; had a foolish, passionate mother, and a wise, distinguished grandmother; grew up on the family property of Nohant in Berry, a regular country child, romping out of doors, loving nature and freedom, and mixing on equal terms with the children of the peasantry. Her tastes were the tastes of the people, but she was not the less romantic for that. As Chateaubriand in his early youth evolved for himself the image of an ideally charming woman, of whom he constantly dreamed, so George Sand's young imagination created a hero, to whom she built an altar of stone and moss in a corner of her garden, and whom she credited with all the wonderful deeds suggested by her fertile invention. At the age of thirteen she was sent to a convent school in Paris. At first she sadly missed the free country life; then she became for a time ardently religious; but even before she returned to Nohant this enthusiasm had been superseded by a lively interest in the stage and in political literature. In her country surroundings, the grown-up girl reads Rousseau for the first time, and is fascinated, as we all are, when our own nature is revealed to us. Henceforward, to her life's end, she is Rousseau's faithful disciple. His understanding and worship of nature, his faith in God, his belief in and love of equality, his defiant attitude towards so-called civilised society, appealed to all her instincts and, as it were, forestalled feelings that were slumbering in her soul. Shakespeare, Byron, and Chateaubriand also enrapture her; they cause her to feel solitary in her surroundings, and communicate to her that first, vague melancholy which in young, passionate, enthusiastic souls generally precedes the melancholy of real disappointment. In 1822 this girl, who, with her powerful intellect, her rich imagination, and her inability to live her life independently, would never have been satisfied with the companionship of one man, however noble his character and great his gifts, was married to a Monsieur Dudevant, a perfectly ordinary country gentleman, neither better nor worse than most of his kind. He was uncultivated and passionate, and quite

incapable of understanding his wife ; but it is evident that, even if he had been a much better husband, the ultimate consequences of the marriage would have been the same. Only the first three years were spent in peace and amity. By 1825, George Sand was beginning to look down upon her husband, and, with her natural craving for sympathetic understanding, to form friendships with other men, as a relief from what to her were the insulting and cruelly degrading conditions of her home life. Monsieur Dudevant, who was enough of the husband to be exasperated by intellectual independence in his wife, though he was far too insignificant a personage to be able to profit by that want of intellectual self-sufficiency which impelled her to seek a leader and guide, regarded even her most innocent interchange of sympathies with other men as a transgression of duty. Incessant conjugal friction and disputes at last put an end to all community of feeling. Even the two children who were the fruit of the marriage could not keep their parents together. In 1831 George Sand went to live in Paris alone.

The documents connected with the ensuing separation suit, as also George Sand's own letters, give us an adequate understanding of what her married life was. I have read in the *Gazette des Tribunaux* (30th July and 1st and 19th August 1836, and 28th June and 12th July 1837) the pleas advanced on both sides. They were horrible, disgraceful accusations which this great woman was obliged to hear from the lips of her husband's counsel. With her beautiful dark hair falling over a black velvet jacket, or else dressed, in the fashion of the day, in white, with a flowered shawl round her shoulders, George Sand sat and listened without a trace of emotion. Her husband accused her of having conceived and yielded to a criminal passion for another man within three years of her marriage. "Monsieur Dudevant soon discovered that he was being deceived by the woman he worshipped (!), but was magnanimous enough to forgive." The lawyer read a long letter from Madame Dudevant to her husband, in which she confessed, and reproached herself for, various faults, and attributed the

misunderstanding between them to an incompatibility in their characters which by no means implied an absence of generosity and amiability on his part. This letter, Monsieur Dudevant's counsel most illogically argued, was equivalent to a confession of unfaithfulness on the lady's part. He went on to show how the couple had lived from 1825 to 1828 in voluntary separation, and how Madame Dudevant, even after she left her husband in 1831 to lead "the life of an artist," had carried on an amicable correspondence with him and accepted 300 francs (!) a year. (He did not mention that she had brought her husband a dowry of 500,000.) At the beginning of the year 1835 the couple had come to a private agreement each to take a child, to divide the fortune, and to allow each other full liberty of action; but before this agreement came into force George Sand had drawn back and sued for a judicial separation. (In the course of a dispute about their son, Monsieur Dudevant had tried to strike her, had even in the presence of witnesses taken up his gun to fire at her.) In spite of exaggerated accusations her application, the lawyer reminded the court, had been refused. Now it was Monsieur Dudevant's turn to complain. He denied all the charges brought against him, and brought others, of the gravest character, against his wife; he maintained that any woman who had written such immoral books as hers was unfit to educate her children; he accused her of intimacy with the secrets of "all the most shameful licentiousness." It was on account of these accusations, accusations which he, Monsieur Dudevant's counsel, asserted to be fully justified, that George Sand was once more suing for a separation. His eloquence reached its climax in the outburst: "It is, then, your opinion, Madame, that a woman has the right, if she chooses, to squander the half of a fortune, to embitter her husband's life, and to adopt, when she feels inclined to indulge still more freely in the most unbridled excesses, the convenient and simple plan of bringing against him in the court of justice a purely fictitious accusation of revolting conduct!"

It must have been hard for the proud woman to sit, the

observed of all observers, listening to this besmirching of her name and fame. It cannot have afforded her much consolation that her counsel and friend, Michel de Bourges, immediately afterwards extolled her as a genius, and produced a profound impression by reading remarkably beautiful passages from her letters and recounting all the insulting words and brutal actions of which her husband had been guilty towards her. She was accustomed to see her novels reviled in the newspapers as so many shameless defences of immorality, but to hear her private life maligned in this style was a new experience. These public proceedings which terminated her married life, give us, however, as it were, a retrospective view of that life, and explain the indignation which finds its first expression in *Indiana*, *Valentine*, *Lélia*, and *Jacques*.

They are books, these, which possess little literary interest for the reader of to-day: the characters are vague idealisations; the plots are improbable, as in *Indiana*, or unreal, as in *Lélia* and *Jacques*; the harmonious sonority of her style does not save the author from the reproach of frequent lapses into magniloquence; in the letters and monologues she is often the poetical sermoniser. And yet there is a fire in these works of George Sand's youth which gives light and warmth to this day; they struck a note which will go on sounding for ages. They emit both a wail and a war-cry, and where they penetrate they carry with them germs of feelings and thoughts, the growth of which this age has succeeded in checking, but which in the future will unfold and spread with a luxuriant vigour of which we can only form a faint conception.

Indiana is the young, full heart's first outburst of bitterness and woe. The youthful heroine is the embodiment of refined intellectuality and noble-mindedness; her husband, Colonel Delmare, is a rather better-tempered Monsieur Dudevant; Indiana's affectionate, enthusiastic heart turns, wounded, from husband to lover. The originality of the book lies in its delineation of the latter's character. For to him even the husband is infinitely preferable. Raymon is the average young Frenchman under the restored Legitimist

monarchy ; he is what the society of the period has made him, emotional and calculating, love-sick and egotistical, influenced by public opinion and the verdict of society to such an extent that his hard-heartedness develops into heartlessness, his unreliability into worthlessness ; his thorough mediocrity is at last plainly discernible through its glittering husk of brilliant qualities and talents. In this first work George Sand at once introduces us to several distinct types of male character. There is the man with the coarse nature, whom the power which society puts into his hands has made brutal, and the man with the weak nature, whom congenital irresolution and acquired submissiveness to the dictation of society have made unreliable and cowardly. Woman-like, she starts with a spirited exposure of man's egotism. But in this her first book she also at once presents us with her ideal man, in the person of the reserve lover, the apparently phlegmatic but really ardent Ralph, who, taciturn as George Sand herself, appears (like her) to the superficial observer stiff and cold, but is in reality the embodiment of self-sacrificing, noble, faithful love. This was a character she rang changes on for years. We find him in *Lélia* in the noble and hardly tried Trenmor, the galley-slave who passes judgment on society with stoic calm ; in *Jacques* he is the hero who with almost superhuman magnanimity commits suicide, that he may not stand in the way of his young wife's alliance with another ; in *Léone Léoni* he is the quiet, manly Don Aleo, to the very last prepared to marry that unfortunate Juliette whom an almost magic fascination binds to the incredibly rascally Léone, a species of male Manon Lescaut. In *Le Secrétaire Intime* he is the modest German, Max, whose distinguishing qualities are naïve kind-heartedness and poetical enthusiasm, and who is secretly married to the princess whom every one worships ; in *Elle et Lui* he is Palmer, the Englishman, the foil to the gifted and dissipated Parisian, Laurent ; in *Le Dernier Amour*, he is called Sylvestre and is a weaker Jacques. All these figures have a fault which is not uncommon in ideals ; they are bloodless. But the men of the Raymon type, the men who represent the world, the selfishness, the vanity, and the

weaknesses of society, are much more successful creations. Raymon himself is much more real than the other characters in *Indiana*; the local colouring in his case is stronger, more definite. The authoress (in chapter x.) attributes his unmanliness to "the conciliatory and yielding tendency" of the age, which she calls the age "of mental reservations"; she shows how Raymon, who is the advocate of political moderation, imagines that because he is devoid of political passions he is also devoid of political self-interest, and therefore stands on a higher level than that of any party—the fact of the matter being, that the existing condition of society is too advantageous to him for him to wish it changed. He is "not so ungrateful to Providence as to reproach it with the misfortunes of others." The numerous successors of this character in George Sand's novels all bear witness to a penetrating and delicate observation of human nature, from Sténio, the poet in *Lélia*, and Octave, the lover in *Jacques*, slightly sketched, weak characters, mere playthings of passion, to the carefully drawn, distinctly characterised figures like the dissolute young Italian singer, Anzoletto, in *Consuelo*, the ultra-refined, morbidly nervous and self-centred Prince Karol (Chopin) in *Lucrezia Floriani*, and the extravagantly capricious young painter, Laurent (Alfred de Musset), in *Elle et Lui*.

In the end *Indiana* goes the length of discovering the ruthless egotism of the male sex in all the outward developments of society, even in the religion taught by men. They have made of God a man in their own image. She writes to her hypocritical lover: "I do not serve the same God as you, but I serve mine better and more purely. Yours is the man's God, a man, a king, the founder and the patron of your race; mine is the God of the universe, the creator, the preserver, and the hope of every living being. Yours has made everything for you alone; mine has made all his creatures for each other." Two things are noticeable in these words—a naïve protest against that order of society which is founded upon the subordination of woman to man, and the optimism of an innocent, youthfully trustful faith in God. This attitude George Sand did not long maintain. Only a few years later she brings *Lélia* to a conclusion with

an outburst of despairing pessimism. Shortly before her death the heroine says: "Alas! despair reigns, and moans of suffering emanate from every pore of the created world. The wave casts itself writhing and moaning on the beach, the wind weeps and wails in the forest. All those trees which bend and only rise to fall again under the lash of the storm, suffer frightful torture. There exists one miserable, cursed being, terrible, immense—the world which we inhabit cannot contain him. This invisible being is in everything, and his voice fills space with one eternal sob. Imprisoned in the universe he writhes, strives, struggles, beats his head and his shoulders against the confines of heaven and earth. He cannot pass beyond them; everything crushes him, everything curses him, everything torments him, everything hates him. What is this being and whence does he come? . . . Some have called him Prometheus, others Satan; I call him desire; I, the hopeless sibyl, the spirit of departed ages. . . . I, the broken lyre, the dumb instrument whose sounds would not be understood by those who inhabit the earth to-day, but in whose breast the eternal harmonies lie murmuring; I, the priestess of death, who feel that I once was Pythia, that I wept then, that I spoke then, but who cannot remember the healing word! . . . O truth, truth! to find thee I descended into abysses the very sight of which would make the bravest giddy with fear. But truth! thou hast not revealed thyself; I have sought thee for ten thousand years and have not found thee! For ten thousand years the only answer to my cries, the only consolation of my agony, has been the sound, audible throughout this whole accursed world, of that despairing sob of impotent desire! For ten thousand years I have shouted into infinity: Truth! truth! For ten thousand years infinity has answered: Desire! desire! O miserable Sibyl! O dumb Pythia! dash thy head against the rocks of thy cave and mingle thy blood, which is foaming with rage, with the foam of the sea!"

In such an outburst as this, the soulful melancholy of those youthful years reaches its climax. Condensed as I have given it here—it is six times as long in the original—it is a beautiful, poetical expression of George Sand's fully

developed youthful self-consciousness. At the time she wrote *Indiana*, neither her feeling of her own superiority nor her pessimism had reached this stage. That unpretending tale she composed as the sympathising spokeswoman of the victims of existing social conditions. In it she did not consciously attack any social institution—not even marriage, as the opponent of which she was at once stigmatised. She is evidently speaking the truth when (in the preface of 1842) she declares that long after writing the original preface to *Indiana* under the influence of a remnant of respect for existing social institutions, she continued her attempt to solve the insoluble problem, to find a means of securing the happiness and dignity of the individuals oppressed by society which should be consonant with the existence of society. And she is also perfectly truthful when, in a letter to Nisard (the last in *Lettres d'un Voyageur*), she maintains that she has only attacked husbands, and not marriage as a social institution. It was in the rôle of the psychologist and story-teller, not in that of the reformer, that she at first appeared before the public. In *Indiana*, as in *Valentine*, the fervour, the poetical impulses, the enthusiastic passions and stormy protests of youth, are the proper contents of the book ; there is much psychological and little personal history. Nevertheless there was in the nature of the feelings described (feelings free from any trace of viciousness, yet at variance with the decrees of society), and still more in the reflections interspersed throughout the tale, something which actually struck at the foundations of society. Therefore it was not pure stupidity which found expression in the clumsy and violent attacks made upon these books and their author by the partisans of the existing order of things. Men had a foreboding that such feelings and thoughts would sooner or later remould the laws governing society. They have begun to do so, and their influence will increase day by day.

Their very idealism and enthusiasm makes these books essentially revolutionary. For, as only the inner world exists for the authoress, she allows it to develop freely without taking any thought of the possibility of its development destroying the outer world ; and, depicting as she does,

chiefly strong feelings, or rather only one, infinitely varied feeling—love, she shows how its laws and the laws of society perpetually come into conflict. Although she casts no doubt upon the necessity and indispensability of marriage in our days, she undermines the belief in its eternal continuance. She certainly at first only attacks husbands, but an examination of her demand for an ideal husband shows that it is a demand which cannot be satisfied under existing conditions. In much the same manner, at a somewhat later period, Kierkegaard undermines Christianity by making an extravagantly ideal demand of the individual Christian.

The French Naturalistic School of forty years later, which has often suffered from more or less groundless accusations of immorality, has, in revenge, re-directed the accusation against these enthusiastic early works of George Sand's. When Émile Zola made one of his periodical protests against the idealistic novel, he never omitted to point out the dangers for the family and for society which lie in this constant aspiring beyond the bounds which restrain the individual, this continual representation of a craving for greater intellectual and emotional liberty. He prided himself on never representing unlawful love in a beautiful or inviting light, but always bedraggled with mire. He might have added that he and his successors in the school of Balzac have never felt the need of a higher morality than that in common vogue, and never hold out the prospect of social conditions different from the present. They have imposed a crushing restriction on themselves by limiting themselves to the representation of the outward realities visible to their own eyes, and resolutely refusing to draw any conclusions from their observations. Hence it is that their boldness in representing social relations and situations which literature hitherto had been chary of approaching, is equalled by their weakness, nay insignificance, as thinkers and moralists. They are constantly reduced to seek support from the indubitable harmony of their morality with the universally accepted moral code; they plume themselves on calling vice what other people call vice, and on inspiring horror of that vice. They are not as that sinner George Sand. But it is time to observe that it is just in this

"morality" of theirs that their literary weakness lies ; and that the strength of George Sand's works, with their far more idealistic and chaste delineations, lies in their "immorality." In the apparently extremely audacious works of the Realistic School, there is not an utterance to compare in real audacity with that which George Sand has put into the mouth of one of the chief characters in *Horace*, and which gives admirably condensed expression to her ideas of morality in the matter of love : " I believe that that love should be defined as a noble passion, which elevates and strengthens us by beautiful feelings and thoughts, and that love as an evil passion, which makes us selfish and cowardly and gives us over to all the meannesses of blind instinct. Every passion, therefore, is lawful or criminal according to its production of one or the other of these results—it being a matter of no consequence that official society, which is not the supreme court of justice of humanity, sometimes legalises the evil, and condemns the beneficent passion." ¹

In *Lélia* and *Jacques* (1833 and 1834) their authoress's Byronic "Weltschmerz" and declamatory tendency reach high-water mark. In *Lélia* she represented her ideal great, unsensual, profoundly feeling woman, and provided her with an opposite in her sister, Pulchérie, a luxurious courtesan. Taking her own character and separating the two sides of it, she formed *Lélia* after the Minerva-image, *Pulchérie* after the Venus-image in her own soul ; the result being, not unnaturally, rather two symbolic personages than two human beings of flesh and blood. In *Jacques* she approached the problem of marriage from a new side. In *Indiana* she had portrayed a brutal, in *Valentine* a refined, cold husband ; but now she equipped the husband with the qualities which in her eyes were the highest, and wrecked his happiness upon the rock of his own elevated character, which his insignificant young wife is not capable of understanding and continuing to love. The authoress has endeavoured to impart additional force to her own opinions by putting them into the mouth of the wronged husband. He himself excuses his

¹ Compare the passages from *Jacques* quoted in *The Romantic School in Germany*, pp. 104, 105. Émile Zola latterly adopted a different tone.

wife: "No human being can control love; and no one is guilty because he loves or ceases to loves. What degrades the woman is the lie; what constitutes the adultery is not the hour she grants her lover, but the night she spends in her husband's arms afterwards." Jacques feels it his duty to make way for his rival: "Borel, in my place, would calmly have beaten his wife, and would probably not have blushed to embrace that same night the woman degraded alike by his blows and his kisses. There are men who, in the Oriental fashion, calmly kill their faithless wives, because they regard them as their lawful property. Others challenge their rival, kill him or put him out of the way, and then beg the woman whom they declare they love, for kisses and caresses, which she either refuses or gives in despair. These are perfectly ordinary proceedings in conjugal love. It seems to me that the love of swine is less vile and coarse than such love." These truths, already regarded as elementary by people of the highest culture, were in 1830 the most atrocious heresy. They are the salt which has kept this youthful work from becoming stale in spite of its antiquated plot and the diffuseness of the tedious letter-style. The extravagance of Romanticism is most noticeable in the final catastrophe. Jacques can think of no better means of liberating Fernande than a suicide committed in a manner which to her will give it the appearance of an accident. This transports us at once into the region of unreality. But the unreality in this novel is, generally speaking, more apparent than actual. It is easy for modern criticism to point out the absence of any indications of locality, of real occupations, &c., &c.; the personages in George Sand's early novels have no occupation and no aim but to love. The reality of these books is a spiritual reality, the reality of feeling. Even this, however, has been disputed in our day. It is the fashion to regard emotions such as those here described—this wild despair caused by social conditions, this passionate, erotic tenderness, this pure, ardent friendship between man and woman—as unnatural and unreal.¹ But

¹ Émile Zola writes of the characters in *Jacques* (*Documents littéraires*, 222): "I cannot describe the impression produced upon me by such characters; they

we must remember that George Sand's characters are not supposed to be average men and women. She describes unusually gifted beings. Indeed, in these early works she has done little else than delineate and explain her own emotional life. She places her own character in every variety of outward circumstance, and then, with a marvellous power of self-observation and unerring skill, draws the natural psychological conclusions. It is interesting to observe how the constant craving to find a masculine mind which is the equal of her own, leads her to a kind of self-duplication in two sexes. Ardently as she exalts love, strongly as she allows it to influence the life of the great woman and of the great man, nevertheless both of these, Jacques as well as Lélia, are inspired by a still stronger, still more ideal feeling, that of friendship for a noble member of the opposite sex, by whom they are understood. In comparison with this profound mutual understanding, Lélia's love for Sténio, Jacques' for Fernande, seem merely the weaknesses of these two great souls. Lélia has an understanding friend and equal in Trenmor, Jacques in Sylvia. Jacques would love Sylvia if she were not his half-sister, or rather if he were not compelled to suspect that she is; but there is a beauty in their mutual relationship, such as it is, to which merely erotic relations could hardly attain. I remember distinctly what a powerful impression this friendship between Jacques and Sylvia made upon me when I read the book (probably in 1867) for the first time. I saw plainly enough that Jacques is to a certain extent an unreal character—and Sylvia also; for she is nothing more than Jacques' understanding confidante; but the ideal current between them is real, and it electrified me. Sylvia has her origin in the distressful cry of the genius for its equal and mate; she is

confuse me, they astonish me, as people would who had made a wager to walk upon their hands. Their bitterness and everlasting complaints are quite incomprehensible to me. What is it they complain of? What is it they want? They take life from the wrong side; hence it is only natural that they should be unhappy. Life is fortunately a much more complaisant damsel than they make her out to be. One can always get on with her if one is good-natured enough to put up with the unpleasant hours." In caricaturing George Sand, Zola draws his own portrait, or rather his own caricature, for he is certainly not so narrow-mindedly matter-of-fact as this.

undoubtedly nothing more than the expression of the urgent craving and demand of the great, lonely heart—but what is poetry else than this? Imperfect as the novel otherwise may be, the friendship between Jacques and Sylvia lends it an atmosphere of real poetry; we feel, while reading of it, as if, above the low-lying world of the passions, we caught a glimpse of a higher one, where purer, yet still quite earthly beings, love and understand each other.

Characters such as these illustrate the strong instinct of friendship which George Sand possessed, and which was quite in the spirit of the youthful Romanticism of the period. Her *Lettres d'un Voyageur*, which follow the first group of novels, and begin immediately after the separation from Alfred de Musset in Venice, give us an insight into her friendships. These letters belong to the works in which she has most directly revealed her own personal feelings, although they are written with a reserve concerning actual events which makes them obscure to the uninitiated. In them we follow her from the days of her life with the handsome, stupid Italian, Dr. Pagello, for whom she gave up De Musset, to the period of her devotion to Éverard (Michel de Bourges), her counsel in the divorce suit, who inspired her with the idea of the pretty tale, *Simon*. Between these two extremes lie all the good, cordial friendships, with François Rollinat, Jules Néraud, &c.—frank, clever men, with whom she felt a constant desire to exchange ideas and letters, with whom she studied, from whom she learned much, and whom, in the Romantic spirit of good fellowship, she addressed with the familiar “thou”; as also all the genuine artistic comradeships with Franz Liszt, the Comtesse d’Agoult, Meyerbeer, and many others—the men and women of genius of the day.

In no other of her works is she so eloquent, in none of the later ones do her periods flow in such long, lyrically rhetorical waves. Nowhere better than here can we study her personal style, as distinguished from the dialogue of her novels. Sonority is its most marked feature. It rolls onward in long, full rhythms, regular in its fall and rise, melodious in joy, harmonious even in despair. The perfect

balance of George Sand's nature is mirrored in the perfect balance of her sentences—never a shriek, a start, or a jar ; a sweeping, broad-winged flight—never a leap, nor a blow, nor a fall. The style is deficient in melody, but abounds in rich harmonies ; it lacks colour, but has all the beauty that play of line can impart. She never produces her effect by an unusual and audacious combination of words, seldom or never by a fantastic simile. And there is just as little strong or glaring colour in her pictures as there is jarring sound in her language. She is romantic in her enthusiasms, in the way in which she yields unresistingly to feelings which defy rules and regulations ; but she is severely classical in the regularity of her periods, in the inherent beauty of her form, and the sobriety of her colouring.¹

The letters from Venice, and still more those written after her return to France, tell the understanding reader how humiliated George Sand felt by the loss of De Musset's friendship, how sadly she missed it, and what a fictitious account of the whole episode it was which she gave to the public some twenty years later in *Elle et Lui*. There is little doubt that there were times when she felt utterly overwhelmed with longing, shame, and grief. In a letter to Rollinat written in January 1835, there is a significant and, as far as I know, hitherto unnoticed passage, which, beautiful in itself, also contains a confession :

“Listen to a tale and weep! There was once an excellent artist, by name Watelet, who etched better than any other man of his day. He loved Marguerite Le Conte, and taught her to etch as well as himself. She left her husband, her home, and everything she possessed, to live with Watelet. The world condemned them, but, as they were poor and modest, it forgot them. Forty years later an idle wanderer in the neighbourhood of Paris found, in a little house called Moulin-Joli, an old man who etched and an old woman whom he called his ‘meunière,’ and who etched too, seated at the same table. The idler who made the wonderful discovery

¹ Even that determined antagonist of Romanticism and George Sand, Émile Zola, is obliged to write of George Sand: “The Romantic spirit animated her creations, but her style remained classic.” (*Documents littéraires*, 217.)

told others, and the fashionable world flocked to see this marvellous phenomenon—a love which had lasted for forty years ; an occupation which had been pursued all that time with the same industry and the same devotion ; two admirable twin talents. The thing made a great sensation. Fortunately the couple died of old age a few days later ; the prying crowd would have spoilt everything. The last thing they etched was a drawing of Moulin-Joli, Marguerite's house. . . . It hangs in my room, above the portrait of a person whom no one here has ever seen. For a whole year he who left me this portrait sat working with me every night at a little table. . . . At daybreak each examined the other's work and criticised it, and we supped at the same little table, talking of art, of thoughts and feelings, and of the future. The future has broken its promise to us. Pray for me, O Marguerite Le Conte !”

This is perhaps the only occasion on which George Sand writes as if she owed anything to Alfred de Musset in her capacity as authoress.¹ I have already indicated the nature of his influence upon her. It was purely critical ; it sharpened her æsthetic sense. His artistic method was powerless to affect her. To any direct influence upon her style George Sand was completely unreceptive. Madame Girardin's witty hit at her : “ It is especially when the works of women authors are in question that we may say with Buffon, ‘ Le style, c'est l'homme,’ ” is as incorrect as it is amusing. For though it is, almost without exception, the case that each of George Sand's most important novels bears marks of the influence of a different man, yet the influence never extends to the style. Again and again she makes herself the organ of another's ideas, but never does she imitate another's style. Her talent was too independent for this, and she was moreover too little of the artist. She who was so silent, and, when she did speak, so laconic, was the improvisatrice when she wrote. She let her pen run over the paper without making preparatory studies, without

¹ The writer of an article in *Le Figaro* (Supplément littéraire) for June 3, 1893, maintains that it is Jules Sandeau who is referred to in this passage ; but he is mistaken. See *Cosmopolis* of May 1896, p. 440.

thought of models, without conscious artistic aim ; she never treated a given theme, or elaborated and completed a stylistic suggestion thrown out by another ;—in short, she submitted to none of the conditions upon which purely technical progress in any art depends. In this she forms a marked contrast to De Musset. He was, at first, inspired by a spirit of revolt against conventions and rules in art, which was always incomprehensible to her. He intentionally spoiled the rhymes in his first poems, to make sure of annoying the Classicists. (In the first sketch of *L'Andalouse*, the Marchioness was called Amaémoni, which in French rhymes correctly with “bruni,” but in the final version she received the name of Amaégui, which hardly rhymes.) When his creative capacity was on the wane, he calmly employed seven pages of Carmontelle’s Proverbe, *Le Distrait*, in the manufacture of his weak little comedy, *On ne saurait penser à tout*. In his best period he was a master of the art of delicate plagiarism. I may mention, as an example, that I have found in the Prince de Ligne’s works his stylistic model for the beautiful poem, “Après une lecture,” quoted in a previous chapter.¹ A similar discovery in connection with George Sand would be an impossibility. She is incapable of polishing the rough diamonds of others into brilliants for the adornment of her own muse ; she presents us that muse clad in simple white, with a wild flower in her hair.

Nowhere is the peculiar beauty of George Sand’s style more fascinating than in the above quoted letter to Rollinat. The profound understanding of nature acquired in her youth

¹ The Prince de Ligne is writing of the qualities of the true soldier, as De Musset writes of those of the true poet. He says : “Si vous ne rêvez pas militaire, si vous ne dévorez pas les livres et les plans de guerre, si vous ne baisez pas les pas des vieux soldats, si vous ne pleurez pas au récit de leurs combats, si vous ne mourez pas du désir d’en voir et de honte de n’en avoir pas vu, quoique ce ne soit pas votre faute, quittez vite un habit que vous déshonorez. Si l’exercice même d’une seule bataille ne vous transporte pas, si vous ne sentez pas la volonté de vous trouver partout, si vous êtes distrait, si vous ne tremblez pas que la pluie n’empêche votre régiment de manœuvrer ; donnez-y votre place à un jeune homme tel que je le veux,” &c., &c. The manner in which the prose style is reproduced in verse by De Musset shows his artistic genius even more plainly than the invention of a new style would have done. A hint from Émile Montégut put me on the track of this passage.

by this revolutionary woman of genius, blends in marvellous unison with her restless, endless longing ; and through both the longing for nature and the longing for happiness runs the undertone of a loving heart's lamentation over the disappointments it has caused and the disappointments it has suffered. And in this letter and the following one to Éverard, we see how George Sand's political, republican, faith springs from the ruins of her youthful, erotic, castles-in-the-air. At first she is weak in the faith, too much engrossed with herself. The poor poetess undoubtedly "feels ill at ease under the umbrella of the monarchy," but all the same her thoughts are more occupied with the forms of violet and jasmine petals than with the institutions of society or forms of government. Yet one sees the spark of enthusiasm gradually beginning to glow in her breast. She envies her men friends their faith and the energy it begets, she, "who is only a poet, only *une femmelette*!" They, in the event of a revolution, would go forth to fight with the steadfast hope of winning liberty for their fellow-men ; she could do nothing but let herself be killed in the hope of being useful for once, were it only by raising a barricade the height of her dead body. But she concludes thus : "Can any of you find a use for my present and future life ? So long as I am employed in the service of an idea, and not of a passion, I consent to be bound by your laws. But, alas ! I warn you that all I am fit for is to execute an order bravely and faithfully. I can act, but not plan ; for I know nothing and am sure of nothing. I can only obey when I shut my eyes and stop my ears so as to see nothing and hear nothing which may make me doubtful ; I can march with my friends like the dog who, seeing his master sailing away, jumps into the water and swims after the ship until he dies of fatigue. The ocean is wide, my friends, and I am weak. I am fit for nothing but to be a soldier—and I am not five feet high !

"But what of that ! Dwarf as I am, I am yours. I am yours because I love you and esteem you. Truth dwells not among men ; the kingdom of God is not of this world. But as much as man can steal from divinity of the ray of light which illumines the world, you, ye sons of Prometheus, ye lovers

of naked truth and inflexible justice, have stolen. Forward, then ! no matter what the shade of your banner, so long as your troops are marching in the direction of the republican future ! Forward, in the name of Jesus, who has only one true apostle left on earth (Lamennais) ; in the name of Washington and of Franklin, who were unable to accomplish enough, and have left us their task to finish ; in the name of Saint-Simon, whose sons—God be with them!—are attempting to solve the great and terrible social problem ! Forward, so long as good is done, and those who believe prove that they do so ! I am only a poor daughter of the regiment—take me with you !”

There are few such pure and heartfelt feminine outbursts of enthusiasm in literature. German literature presents something in the nature of a counterpart to it in Bettina's *Goethe's Correspondence with a Child* (published the same year), which is the outcome of an equally exuberant enthusiasm ; but in Bettina's case we do not receive the same impression of sincerity, and the feeling expressed is in itself narrower—it is purely æsthetic, the cult of one great genius. Bettina is a clever woman ; her style is brilliant, with polished, and here and there pointed facets ; but even in the feminine weakness of George Sand's enthusiasm there is greatness.

It was some years before the feelings, the birth of which we have witnessed, display themselves in her works. To these later works we shall come presently. We must first consider for a moment the more tranquil, purely poetic tales of the second period of her literary career.

Regarding these from the artistic standpoint, the little tale entitled *La Marquise* is, in my estimation, undoubtedly the best ; indeed, taking nothing but art into consideration, it is possibly her most perfect work. I fancy it must have been inspired by the memory of her kind-hearted, dignified grandmother. It fascinates by its combination of the spirit and customs of the eighteenth century with the timid, more spiritually enthusiastic amatory passion of the nineteenth. It is a simple story of a high-born lady of the *ancien régime*, who has married as they married in those days, and has accepted a lover as they accepted lovers then, but whose lover bores her to death

because he was not the choice of her heart, but simply the man whom the whole of good society conspired to force upon her. Young, inexperienced, beautiful, and innocent in so far that she does not know what love is, she falls in love with a poor, half-starving, dissipated actor, who on the stage appears to her an incarnation of manliness and poetry. She sees him, when he is not aware of her presence, off the stage, and is dismayed by the difference in his appearance. He has become aware of her interest in him, and now plays to her alone, and dreams of her alone. They hold their first and last rendezvous late one evening after the play. The Marquise, having been cupped in the morning, is fatigued. The actor has not had time to take off the costume of his part; the ideality of the stage still clings to him, and he is inspired, beautified, ennobled by his love, which raises him high above the ordinary conditions of his life. She is modest, he reverential; she is in love, enraptured by a poetical illusion; he loves her as she is, loves her longingly, passionately, but chivalrously; and, after a tempest of passionate words, they part, without any caress but the kiss she imprints on his brow as he kneels at her feet.

The old Marquise, who tells the story, is silent for a moment after concluding it, and then says: "Well, will you believe now in the virtue of the eighteenth century?" "Madame," replies the person addressed, "I have not the slightest desire to doubt it; nevertheless, if I were not so touched by your story, I might allow myself to observe that it was very wise of you to have yourself cupped that day." "You wretched men!" said the Marquise, "you are quite incapable of understanding the story of the heart."

George Sand has written nothing more graceful. The sly sarcasm in this conclusion, a quality which also distinguishes the equally charming and equally suggestive little tale, *Teverino*, but which is not frequently met with in her writings, is quite in the spirit of the eighteenth century; and the style has that conciseness which is, as a rule, an indispensable quality in a work destined to descend to future generations. *La Marquise* has a rightful claim to a place in every anthology of French masterpieces.

Amongst the works which George Sand now proceeds to write is a whole series in which she represents her conception of woman's nature when it is uncorrupted. The women she draws are chaste and proud and energetic, susceptible to the passion of love, but remaining on the plane above it, or retaining their purity even when they yield to it. She inclines to attribute to woman a moral superiority over man. But the natures of her heroes, too, are essentially fine, though in the ruling classes tainted by the inherited tendency to tyrannise over woman and the lower classes. Rousseau's conviction of the original goodness of nature and of the depravity of society lies at the foundation of all these works. Women like Fiamma in *Simon*, Edmée in *Mauprat*, Consuelo in the novel of the same name (of whom Madame Viardot was to a certain extent the original), are fine specimens of George Sand's typical young girl. Her rôle is to inspire, to heal, or to discipline the man. She knows not vacillation; resolution is the essence of her character; she is the priestess of patriotism, of liberty, of art, or of civilisation. Of the novels named, *Consuelo* is the longest and most famous; it begins in masterly fashion, but, like many of Balzac's, not to speak of Dumas', longer works, degenerates into romantic fantasticalness. The artistic theories of the day led in the direction of exaggeration and extravagance. It was not Victor Hugo alone who was apt to relapse into the formless.

Side by side with the books which have the high-minded young girl as heroine, we find one or two in which the mature woman is the central figure—in which George Sand has given a more direct representation of her own character. Such are *Le Secrétaire intime*, a comparatively weak story, and *Lucrezia Floriani*, one of the most remarkable productions of her pen. Of this latter book, it may with truth be said that it is not food for every one (*Non hic piscis omnium*). To most readers it will seem a forbidding or revolting literary paradox; for it aims at proving the modesty, nay, the chastity of an unmarried woman (an Italian actress and play-writer) who has four children by three fathers. But it is a book in which the authoress has successfully performed the difficult task she set herself,

that of giving us an understanding of a woman's nature which is so rich and so healthy that it must always love, so noble that it cannot be degraded, so much that of the artist that it cannot rest content with a single feeling, and has the power to recover from repeated disappointments.

George Sand was successful because she simply presented her readers with the key to her own nature. Many who have heard of the authoress's irregular life, of her liaisons with Jules Sandeau, Alfred de Musset, Michel de Bourges, Chopin, Manceau, and half-a-dozen others, must have asked themselves how books that, with all their passion, are so pure and noble as hers, could be the outcome of such a disorderly and, according to accepted ideas, degraded life. And many have felt that the inherent curiosity of the artist nature (which she defined by saying that when the conversation turned upon cannibalism her first thought was: "I wonder what human flesh tastes like;") was not a sufficient explanation of her conduct. In *Lucrezia Floriani* she has given us an exhaustive study of her own character at the age of thirty. I shall endeavour to make the character intelligible with the help of passages culled from different parts of the book.

"Lucrezia Floriani by nature was—who would have believed it?—as chaste as is the soul of a little child. It certainly seems strange to hear this of a woman who had loved so much and so many. . . . It is probable that the sensual part of her organisation was especially powerfully developed; although to men who did not please her she seemed frigid. . . . In the rare intervals when her heart had been tranquil, her brain had been at rest; and if she could have been prevented from ever seeing the other sex, she would have made an excellent nun, calm and vigorous. This is as much as to say that nothing could be purer than her thoughts when she was alone, and that when she loved, all that was not her lover was to her, as far as the senses were concerned, solitude, emptiness, nonentity." Lucrezia says of love: "I know that it is said to be a sensual impulse; but this is not true in the case of clever women. With them it follows a regular course; it takes possession

of the brain first, knocking at the door of the imagination. Without the golden key to that door it cannot enter. When it has established its mastery there, it descends into the lower regions; it insinuates itself into all our faculties; and then we love the man who rules us, as god, brother, husband, everything that a woman can love." The authoress explains how it was possible for Lucrezia's soul to be continually possessed afresh by the erotic illusion, and in particular how her last, ardently passionate attachment for Prince Karol (Chopin) came into being. "To these rich, strong natures the last love seems always the first; and certain it is, that if affection is to be measured by enthusiasm, Lucrezia had never loved so much. The enthusiasm she had felt for other men had been of short duration. They had been incapable of maintaining it or renewing it. Love had survived disillusionment for a certain time; then came the stage of generosity, solicitude, compassion, devotion, of the motherly feeling, to put it in a word. It was a marvel that passions so foolishly conceived should have lasted so long; although the world, judging only by appearances, was astonished and scandalised to see her breaking the ties so soon and so completely. In all these attachments she had been hardly a week happy and blind—and was not the absolute devotion of one, sometimes two, years, which followed on a love that she recognised to have been foolish and ill-bestowed, a supreme effort of heroism, greater than the sacrifice of a whole life for a being felt to be worthy of it?"

We can understand how it was that weak men had an attraction for Lucrezia. Her independent character in combination with her motherly instincts drew her to the weak. The idea of being protected was intolerable to her; and on occasions when she had felt the desire to lean upon those who were stronger than herself, she had too often been repelled by their coldness. She was therefore inclined to believe that love and energy were to be found in combination only in hearts which had suffered as much as her own.

Finally, we see how her relation to her children—and

Lucrezia, like George Sand, is the tenderest, most affectionate of mothers—influenced her erotic life. “She had wished to be a mother to her lovers without ceasing to be the mother of her children, and the conflict between the two feelings had always ended in the extinction of the less obstinate passion. The children triumphed, and the lovers, who, to speak metaphorically, had been taken from the Foundling Hospital of civilisation, were obliged, sooner or later, to return there.”

Lucrezia speaks of her attitude to the verdict of the world on her character and life in terms which are directly applicable to George Sand. “I have never sought notoriety. I may have caused scandal, but never knowingly or willingly. I have never loved two men at the same time. I have never, even in thought, belonged to more than one during any given time, that is, as long as my passion lasted. When I no longer loved a man, I did not deceive him. I broke off with him entirely. I had vowed, it is true, in my enthusiasm, to love him always; and I made the vow in absolute good faith. Every time I loved, it was so ardently and perfectly that I believed it was for the first and last time in my life. You cannot call me a respectable woman. But I myself am certain that I am one; I even lay claim to be a virtuous woman, though I know that, according to your ideas and public opinion, this is blasphemy. I submit my life to the verdict of the world without rebelling, without disputing the justice of its general laws, but not acknowledging that it is right in my case.”¹

The contrast between *Lucrezia Floriani* and the short series of simple, beautiful peasant stories which follow it after a short interval and bring us up to 1848, seems at first sight a very marked one. In reality, however, the gulf separating *Lucrezia* from *La Mare au Diable*, *François le Champi*, and *La petite Fadette* is not so wide as it appears. What attracted George Sand to the peasants of Berry, to the rustic idylls of her native province, was the very same Rousseau-like enthusiasm for nature that had lent impetus and weight to her protests against the laws of society. Her secretary and intimate friend,

¹ *Lucrezia Floriani*, 169, 67, 130, 127, 38.

Müller-Strübing, a German, is said to have drawn her attention to Auerbach's earliest village stories, and thereby to have instigated her to the production of the works which, thanks to their simplicity and calm purity, no less than to their wealth of feeling, have gained her the widest circle of readers. Auerbach was consecrated peasant-annalist by Spinoza, the apostle of natural piety, George Sand by Rousseau, the worshipper of nature. Her French peasants are very certainly not "real" in the same sense as Balzac's in *Les Paysans*; they are not merely represented with a sympathy which is as strong as his antipathy, but are made out to be amiable, tender-hearted, and sensitively delicate in their feelings; they are to real French peasants what the shepherds of Theocritus were to the real shepherds of Greece. Nevertheless, these tales have one merit which they owe entirely to their subject-matter and which George Sand's other novels lack—they possess the charm, always rare, but doubly rare in French literature, of naïveté. All that there was of the peasant girl, of the country child, in George Sand; everything in her which was akin to the plants that grow, to the breeze that blows, knowing not whence it cometh nor whither it goeth; all that which, unconscious and dumb, was so legible in her countenance and behaviour, but was so often nullified in her works by sentimentality and phrase-mongering, revealed itself here in its childlike simplicity.

La Mare au Diable, written in 1841, is the gem of these village tales. In it idealism in French fiction reaches its highest level. In it George Sand gave to the world what she declared to Balzac it was her desire to write—the pastoral of the eighteenth century.

XII

BALZAC

SIDE by side with George Sand and her work we come upon the man whose art she herself characterised as the antipodes of her own. Whilst she, in this particular a genuine Romanticist, turned with repugnance from the social conditions of her day, more disposed to revile and escape from them than to examine and depict them, he, if he did not feel contented, at least felt quite at home in his surroundings, and almost from the beginning of his career regarded the society of his own day and the immediately preceding period as his artistic property, his inexhaustible mine. George Sand was a great character limner, but she was almost more essentially a great landscape painter; and she represented human beings as the landscape painter represents plants; what she showed was the part of humanity which seeks and bathes in the light. Balzac's point of view was the opposite: the part of the human plant which he understood and loved to paint was the root. What Victor Hugo, in *La Légende des Siècles*, says of the satyr, is applicable to Balzac:

“ Il peignit l'arbre vu du côté des racines,
Le combat meurtrier des plantes assassines.”

In the exuberantly fertile province of Touraine, “the garden of France,” the native province of Rabelais, Honoré de Balzac was born on a spring day in 1799—a man of an exuberantly fertile, full-blooded, warm-blooded nature, with plenty of heart and plenty of brain. Clumsy and tender, coarse and sensitive, the presentient dreamer, the minute observer, this man of curiously complex character combined

sentiment, genuine and somewhat ponderous, with a marvellous keenness of vision, combined the seriousness of the scientific investigator with the light humour of the storyteller, the discoverer's perseverance and absorption in his idea with the artist's impulse to present to the eyes of all, in unabashed nakedness, what he had observed, felt, discovered or invented. He was as if created to divine and betray the secrets of society and humanity.

Balzac was a powerfully built, broad-shouldered man of middle height, corpulent in later life ; the feminine whiteness of his strong, thick neck was his pride ; his hair was black and as coarse as horse-hair, and his eyes shone like two black diamonds ; they were lion-tamer's eyes, eyes that saw through the wall of a house what was happening inside, that saw through human beings and read their hearts like an open book. His whole appearance indicated a Sisyphus of labour.

He came as a youth to Paris, poor and solitary, drawn thither by his irresistible author's vocation and by the hope of winning fame. His father, like most fathers, was extremely unwilling that his son, whom no one credited with being a genius, should give up the profession of law for literature, and therefore left him entirely to his own resources. So there he sat in his garret, unwaited on, shivering with cold, his plaid wrapped round his legs, the coffee-pot on the table on one side of him, the ink-bottle on the other, staring out now and again over the roofs of the great city whose spiritual conqueror and delineator fate had destined him to be. The view was neither extensive nor beautiful—moss-grown tiles, shining in the sun or washed by the rain, roof-gutters, chimneys, and chimney-smoke. His room was neither comfortable nor elegant ; the cold wind whistled through the chinks of its window and door. To sweep the floor, to brush his clothes, and to purchase the barest necessities with the utmost economy, were the daily morning tasks of the young poet who was planning a great tragedy, to be called *Cromwell*. His recreation was a walk in the neighbouring cemetery of Père Lachaise, which overlooks Paris. From this vantage-ground young Balzac (like his hero, Rastignac) measured the

great metropolis with his eye, and made a defiant wager with it that he would compel it to recognise and honour his unknown name.

The tragedy was soon given up ; Balzac's genius was too modern, too vigorous, to put up with the rules and abstract characters of French tragedy. And, besides, it was imperative that the young hermit, who had only obtained conditional leave of absence from home, should make himself independent as quickly as possible.

He took to hurried novel-writing. As yet he had not the experience of life requisite to give his productions any lasting value ; but he had a vivid, inexhaustibly productive imagination, and had read enough to be able to write stories in a certain passable style, the style of most of the light literature of the day. In 1822 he published, under different pseudonyms, no fewer than five such novels ; and during the following three years he wrote others which he himself, with all his self-esteem, could not regard as anything but pot-boilers. In 1822 he writes to his sister : " I did not send you *Birague*, because it is perfect trash. . . . In *Jean Louis* there is some character-drawing, but the plot is wretched. The one merit of these books, dear, is that they bring me in a thousand francs ; but I have received the sum in bills which have a long time to run—will it ever be paid ? " Those who have toiled through one or more of these early works of Balzac's, will not consider his verdict too harsh. They are distinguished by a certain vivacity—what the French call *verve*—that is all the good that can be said of them. That they possessed the merit which their author himself described as their only one is doubtful, not only because Balzac in his later novels (see *Un grand Homme de Province à Paris*) gives most unflattering descriptions of the publishers who pay with promissory notes, but also because in 1825 he suddenly, in despair, gave up authorship for the time being, in the hope of making a living as a bookseller and printer.

His brain, which was constantly conceiving plans of every description, had conceived that of bringing out one-volume editions of the classic authors. No such editions

as yet existed, and he felt convinced that they would be a good business speculation. And he was right ; but the profits of this, as of all Balzac's later speculations, were reaped by others ; the projector invariably lost by them. In 1837, for example, when he was in Genoa, the idea occurred to him that the ancient Romans had probably not exhausted their silver mines in Sardinia. He spoke of his idea to a Genoese acquaintance, and determined to follow it up. Next year he spent valuable time in taking a fatiguing journey to the island, to examine the slag of the mines. The state of matters answered exactly to his expectations ; but when he applied to the authorities at Turin for permission to work the mines, he found that his Genoese friend had been beforehand with him, had acquired the exclusive right to do so, and was already well on the way to become a rich man. Undoubtedly many of the practical speculations which suggested themselves to Balzac's busy brain were mere chimeræ ; nevertheless, his genius reveals itself in them. Just as Goethe's was a nature so at one with nature that his poet's eye, falling accidentally on a palm, discovered the secret of the metamorphosis of plants (one and the same original form in every part of the plant), and that his casual examination of a split sheep's skull laid the foundation of philosophic anatomy, so Balzac's was to such a degree the nature of the inventor and discoverer, on the small as well as on the great scale, that he seemed, like the legendary characters possessed of second sight, to know instinctively where riches lay hidden, seemed, as it were, to carry a divining rod which bent of itself towards gold, the nameless, sexless hero of his works. He certainly was not successful in his attempts to secure the treasure ; he was a magician, not a business man.

This first idea of his was as felicitous as it was daring ; he was to be type-founder, printer, bookseller, and author in one ; for he himself, full of enthusiasm for his grand projects, wrote the prefaces for his editions of the classics. But, after he had persuaded his parents to put the greater part of their capital into the undertaking, after he had set

agoing a type-foundry and printing establishment, and printed good, illustrated, one-volume editions of Molière and La Fontaine, the French booksellers to a man combined against their would-be colleague, flatly refused to circulate his editions, and quietly awaited his commercial ruin, to take up his idea and profit by it themselves. At the end of three years Balzac was compelled to sell his books as waste-paper, and dispose of his printing machinery at a great loss. He himself underwent all the misfortunes of the poor inventive printer in *Ève et David*. He was left not only poor, but so overburdened with debt that he had to work all the rest of his life simply to pay his creditors, regain his independence, and restore his mother's fortune. And this debt, to demolish which he had no weapon but his pen, was not a passive enemy; it grew, and attacked him from new quarters; as for long his only means of meeting one engagement was to incur another. It was in the course of these transactions that he became acquainted with all the various types of Parisian money-lenders, of whom he has given such striking portraits in Gobseck and kindred characters; and the words: "My debts! my creditors!" are constantly in his thoughts and of constant recurrence in those letters to his intimate friends in which the warm heart of the heavily burdened man allows itself free expression. "Remorse," he writes in one of his novels, "is not so bad as debt, for it cannot clap us into prison." He actually had a short experience of life in a debtor's prison, and to avoid a repetition of it had often to hide, to change his place of residence, or have his letters sent to misleading addresses. The genuine poet, he lived with his debts as with an inexhaustible source of emotion; his imagination received, as it were, a daily spur to industry when the thought of his debts awoke him and he seemed, as soon as he opened his eyes, to see his promissory notes appearing out of every corner and jumping like grasshoppers all over the room.

He set to work with herculean energy, and worked, one may say without a pause, through all the years of his youth and manhood, until, at the age of fifty, he collapsed from

over-exertion—fell as suddenly as the bull that has received its death-thrust on a Spanish arena. The reason of production being so little of a pleasure, so entirely a labour to him, is to be sought in the fact that, though his great and active imaginative power was unceasingly impelling him to write, it was not supported by any innate or early acquired stylistic skill. In mastery of form Balzac was not the equal of many of his contemporaries. He never succeeded in writing a pleasing poem (those which are to be found in his novels are the work of others—Madame de Girardin, Théophile Gautier, Charles de Bernard, Lasailly), and he and none other was the author of the much derided, halting line with which his Louis Lambert begins the epic of the Incas :

“O Inca ! ô roi infortuné et malheureux !”

Novel after novel did he write under a pseudonym and repudiate before he attained to a style ; his struggle to obtain the mastery of French prose was a desperate one ; and it was one of his greatest griefs that the young Romantics who followed in the steps of Victor Hugo long refused to acknowledge him as a real artist. The delicately sympathetic Gautier, ever ready to admire, was the only author to greet him with prompt recognition. But Balzac's astonishment was boundless when he saw young Gautier, without preparation or any great exertion, and without needing to make any corrections, fling off, at a desk in the printer's office, an article irreproachable in both style and matter. It was long before he could be persuaded that Gautier had not had his *feuilleton* ready in his head. At last he grasped the fact that there is such a thing as innate faculty of style, a faculty which had been denied him. How he toiled to acquire it ! How ardently he admired Gautier when he really comprehended the quality of his plastic talent ! We come upon a curious proof of this so late as the year 1839, when Balzac, in describing the principal female characters in his novel *Béatrix*, employs almost word for word descriptions from articles written by Gautier two years

previously on Jenny Colon and Mademoiselle Georges, the actresses.¹ We feel, in comparing the passages, how eager Balzac has been to acquire some of the graphic force of Gautier's distinguished style; and we understand his eagerness when we see how commonplace and feeble the additions from his own vocabulary are.

Balzac was bound to fail in his attempt to rival Gautier in the latter's special province, for this reason, that he sees and feels in a perfectly different way. Gautier the stylist is an artist of the first rank, but Gautier the author, in spite of his poetic qualities, is cold and at times arid. His talent may be defined as the talent of the plastic artist who has won a place for himself in literature. Balzac, on the other hand, is an inferior stylist, but an author of the highest rank. He cannot place his characters before us with a few telling words, because he does not himself see them in one single plastic situation. When, conjured up by his imagination, they present themselves to the eye of his mind, he sees them, not gradually, but at once, in different stages of their lives and in different costumes; he overlooks their whole

¹ Compare the following sentences:—

GAUTIER.

Les cheveux . . . *scintillent* et se courbent aux faux jours en manière de *filigranes d'or bruni* . . .

Le nez, fin et *mince*, d'un *contour* assez *aquilin* et presque *royal* . . .

Elle ressemble à s'y méprendre à une . . . *Isis des bas-reliefs égyptiques* . . .

Une singularité remarquable du col de Mademoiselle Georges, c'est qu'au lieu de s'arrondir intérieurement du côté de la nuque, il *forme un contour renflé* et soutenu, *qui lie les épaules au fond de sa tête sans aucune sinuosité*, diagnostic de tempérament *athlétique*, *développé* au plus haut point chez l'hercule Farnèse. *L'attache des bras* a quelque chose de formidable . . . Mais ils sont très-blancs, très-purs, *terminés par un poignet d'une délicatesse* enfantine et des *maines mignonnes frappées de fossettes*.

BALZAC.

Cette chevelure, au lieu d'avoir une couleur indécise, *scintillait* au jour comme des *filigranes d'or bruni*. . .

Ce nez d'un contour *aquilin*, *mince*, avec je ne sais quoi de *royal*. . .

Ce visage, plus rond qu'oval, ressemble à celui de quelque belle *Isis des bas-reliefs égyptiques*.

Au lieu de se creuser à la nuque, le col de Camille *forme un contour renflé qui lie les épaules à la tête sans sinuosité*, le caractère le plus évident de la force. Ce col présente par moments des plis d'une magnificence *athlétique*. *L'attache des bras*, d'un superbe contour, semble appartenir à une femme colossale. Les bras sont vigoureusement modelés, *terminés par un poignet d'une délicatesse* anglaise et des *maines mignonnes* et *pleines de fossettes*.

career; he observes all the multitude of their peculiar movements and gestures, and hears the sound of their voices in utterances so characteristic that they bring the speaker bodily before us. It is not, as in the case of the stylist, a single picture, the result of a single, perhaps subtle, but somewhat dry association of ideas, which reveals the character to us; no, Balzac's character is composed of a hundred thousand associations of ideas which unconsciously blend and form a unit, complicatedly rich as nature itself, as that real human unit, which consists of a strange mixture of innumerable physical and spiritual elements. It would require a whole book to give a sufficient number of examples of Balzac's incomparable power of bringing personalities vividly before us by means of their manner of expressing themselves, or even simply by some peculiarity in their dress, their household arrangements, and the like.¹ His difficulty lay in the proper disposal of the wealth of material which his memory and his inspirations thrust upon him. At one time he would compress too many ideas, the association between which was intelligible to himself alone, into a few words (as when he says of an innocent, unoffending lady that "her ears were the ears of the slave and the mother"); at another, he would write down, one after the other, all the observations and fancies which his prolific brain suggested every time he invented a fictitious personage, and lose himself in a diffuse, descriptive, argumentative flow of words,

¹ Merely to show exactly what I mean, I give a single example. The courtesan Josépha asks the old, worn-out roué, Baron Hulot, one of Napoleon's generals, if it is true that he has caused the death of his brother and his uncle, brought misery and disgrace upon his family, and defrauded the government, all to gratify his mistress's whims.

"Le baron inclina tristement la tête.—Eh bien ! j'aime cela ! s'écria Josépha, qui se leva pleine d'enthousiasme. C'est un *brûlage* générale ! c'est Sardanapale ! c'est grand ! c'est complet ! On est une canaille, mais on a du cœur. Eh bien ! moi j'aime mieux un mange-tout passionné comme toi pour les femmes que ces froids banquiers sans âme qu'on dit vertueux et qui ruinent des milliers de familles avec leurs rails. . . . Ça n'est pas comme toi, mon vieux ; tu es un homme à passions ; on te ferait vendre ta patrie ! Aussi, vois-tu, je suis prête à tout faire pour toi ! Tu es mon père, tu m'as lancée ! c'est sacré. Que te faut-il ? Veux-tu cent mille francs ? On s'exterminera le tempérament pour te les gagner."

Do not these words give life to the woman who speaks and the man she addresses ?

which conveyed no distinct impression to the reader—the reason being that the electric communication between the organs of poetic vision and poetic eloquence in the author's brain was faulty, and at times altogether broken off. Ten-fold labour had to supply the bitterly felt deficiency.

When we remember that, in those days of collaboration, Balzac never had a collaborator, never even a copyist, we can understand what patience and what stupendous exertion were required to produce, in the course of twenty years, the novels, tales, and plays, more than a hundred in number, which proceeded from his pen.

Whilst Hugo writes as the artists of the Renaissance painted, surrounded by a company of youthful admirers and pupils, Balzac sits alone in his study. He allows himself little sleep. He goes to bed between seven and eight, gets up again at midnight and works in his white, Dominican monk's, habit, with a gold chain round his waist, until day-break, when, feeling the want of exercise, he rushes off himself to the printer's to deliver his manuscript and correct proofs. His is no ordinary proof-correcting. He demands eight or ten impressions of each sheet. This is partly because he is not certain of having found the final, correct expressions, but also because it is his habit to complete the general outline of his story first, and fill in the details by degrees. Half, sometimes more than half, the payment he receives, goes into the pocket of the printer; but not even extreme need will induce him to allow his work to appear before it seems to him as perfect as he can make it. He is the despair of the type-setter, but his proof-reading is also his own most painful task. The first impression is set with wide spaces between the paragraphs, and gigantic margins; and both of these are by degrees filled to overflowing. When he has done with it, the page, with its dots and dashes, strokes and stars, looks like a picture of a firework. Then the heavily built, untidily dressed man with the crushed felt hat and the sparkling eyes, hurries home along the crowded street, every here and there respectfully made way for by some one who knows or guesses him to be a genius. More hours of work follow. Before dinner he seeks recreation

in a call on a lady, or a raid on the old curiosity shops in search of a rare piece of furniture or an old painting. Not till evening comes again does this indefatigable worker think of rest.

"Sometimes," writes Gautier, "he would come to my house in the morning, groaning, exhausted, dizzy with the fresh air, like a Vulcan escaped from his forge, and fling himself down on the sofa. His long night's work had made him ravenously hungry, and he would pound sardines and butter into a kind of paste which reminded him of a dish he had been accustomed to at home, and which he ate spread upon bread. This was his favourite food. As soon as he had eaten he would fall asleep, begging me, before he closed his eyes, to wake him in an hour. Paying no attention to this request, I took care that no noise in the house should disturb this well-earned slumber. When he awoke at last and saw the evening twilight spreading its grey shadows over the sky, he would jump up and overwhelm me with abuse, call me traitor, robber, murderer. I had been the means of his losing 10,000 francs, for he would have earned as much as that with the novel which he would have planned if he had been awake, even leaving possible second and third editions out of the question ; I was causing the most terrible catastrophes and most inconceivable complications ; I had made him miss appointments with financiers, publishers, duchesses ; he would not be in a position to meet his engagements ; this fatal sleep would cost him millions. . . . I was consoled by seeing the fresh Touraine colour returning to his cheeks."

When, taking Charles de Lovenjoul's bibliographical work as a guide, we follow Balzac's labours week by week ; when we see from his own letters how, never allowing himself to be distracted by those Parisian gaieties in which he nevertheless often took part, nor to be scared by the literary cannonades of his frequently envious critics, he steadily, stone by stone, raised the pyramid of his life's work, determined to make it as broad and as high as possible, we are inspired by a feeling of respect for the man and his courage. The good-natured, stout, noisy Balzac was no Titan ; indeed, in that generation

of heaven-storming Titans and Titanesses he appears a peculiarly earth-bound creature. But he is of the race of the Cyclopes ; he was a mighty master-builder who worked with a giant's strength ; and the uncouth, brick-laying, carpentering Cyclops raised his building as high as the two great lyric geniuses of the day, Victor Hugo and George Sand, mounted on their wings.

He had never any doubt of his own ability. A self-confidence which corresponded to his talent, and which sometimes displayed itself in naïve boastfulness, but never in petty vanity, carried him bravely through all the trials and struggles of the first years ; and in the moments of depression which occurred in his, as they do in every artist's life, he was, as we understand from his letters, comforted and strengthened by faithful, secret love. A woman whose name he never mentioned to his friends, whom he only alludes to with reverence as "an angel," "a moral sun," and who to him was "more than a mother, more than a friend, more than one human being can be to another," supported him with her self-sacrificing devotion, with word and deed, in the many troubles which beset his youth. We know that he was acquainted with her in 1822, and for twelve years (she died in 1837) she managed from time to time "to steal away from duty, family, society, all the hampering ties of Parisian life," and spend two hours with him.¹ Balzac, always ardent in his praise, naturally employs the strongest expressions where he loves ; what is really worthy of notice is the delicacy of feeling displayed by this man, who is so invariably decried for his cynical sensuality—the admiration and gratitude in which his love takes shape.

¹ The lady's name was Madame de Berny. Letters to Louise, Nos. I. and XXII., the letter to his mother, dated Jan. 1, 1836, and that of October 1836 to Madame Hanska, taken in combination, show this plainly.

XIII

BALZAC

BALZAC'S earliest literary model was, as already mentioned, Sir Walter Scott, an author of whom he can never have reminded any one, and with whom, when his genius reaches its maturity, he has hardly anything in common. The writer of the *Comédie Humaine* was a man of far too modern a spirit to be able to remain faithful to historic fiction. He felt no home-sickness for any past century; he had amassed a vast wealth of observation, and involuntarily chose themes in which he could turn this to the best account. He was dimly conscious that the writer of historical novels, unless he be content simply to thrust the characters which he has before him as models into antiquated costumes, must take his modern, personal, psychological observations, and, as it were, force them back into a more primitive age—a difficult task, the attempt at which seldom resulted in more than a thinly disguised reproduction of the manners and customs of the writer's contemporaries, or at any rate of their ideas. It was not in Balzac's nature to collect information laboriously from old chronicles; he studied the living men and women of his own day.

La Physiologie du Mariage, the first of his works to arouse attention, supplemented Brillat-Savarin's harmless *Physiologie du Goût* with a half-jocose, half-scientific, wholly coarse analysis of that institution of society which French literature from time immemorial has treated as a butt for witticisms, an object of ironical homage, and a matter for unsparing investigation. Balzac regards it in the light of a tragi-comic social necessity, defends it, and assists it with good advice in its struggle with those destructive elements, masculine and feminine caprices and passions. Marriage has a special

attraction for Balzac as being the battle-ground of two egoisms ; he rushes with the ruthlessness of a wild boar through its boundless domain of attractions and repulsions, snuffing and poking his nose into everything. In France marriage has always been a tolerably external, public matter ; it need not surprise us that Balzac has little reverence for its mysteries. He writes of them with Molière's outspokenness, but less healthily—more pessimistically and more grossly. The book is full of clever, coarse conceits and laughable anecdotes, and is often extremely amusing from the contrast between the frivolous, licentious matter and the professorial or father-confessor style in which it is expounded by the youthful lecturer on the science of marriage. It is, nevertheless, an immature production of a writer who has been early robbed of all beautiful illusions ; and it must certainly be a repulsive book to most readers of the female sex, though we are told that a considerable proportion of its contents was communicated to the author by two women, neither of them young—Madame Hamelin and Madame Sophie Gay. *La Physiologie du Mariage* reveals none of Balzac's nobility of thought and delicacy of feeling—nothing but his gift of ruthless, searching analysis.

It would seem as if the opening of his authorial vein in this book had freed him for a long time from bad blood. His conception of life is henceforward a more elevated one, or rather, it divides itself into two conceptions, a serious and a sportive. The serious and the sensually cynic philosophy of human life, which in *La Physiologie du Mariage* blent into one repulsive whole, now separate, displaying themselves in the form of tragedy and satyric comedy. In 1831 he both writes his first philosophic novel, *La Peau de Chagrin* (which laid the foundation of his fame as an author) and begins, with *La belle Impéria*, the long series of the *Contes drôlatiques*, a collection of tales in the freest Renaissance style, reminiscent of Queen Marguerite and Brantôme in matter and of Rabelais in language. Told in the language of our own day, they would be both disgusting and dull ; but the grand, simple, old-fashioned prose style, which lends more nobility to the subject than even the severest metrical forms, metamorphoses

these deifications of the flesh into genuine works of art, burlesque as the tales told by one of those worldly-minded, handy, jovial monks who swarm in the legendary lore of every country.

In one of the masterly prologues to this collection of tales the author tells how, having lost his patrimony in his youth, and being reduced to the direst poverty, he cried to heaven, like the woodcutter in the fable who had lost his axe, in hopes that the gods might take pity on him and give him another axe. What Mercury threw down to him was an ink-horn, on which were engraved the three letters AVE. He stood turning the heavenly gift round and round in his hands until he caught sight of the letters backwards, EVA. What was Eva? What but all women in one? A heavenly voice had called to him: "Think of woman; she will heal thy woes and fill thy pockets; she is thy fortune, thy property. Ave, I salute thee! Eva, O woman!" Which, being interpreted, meant that what he was now to attempt was to win a smile from the unprejudiced reader by mad and merry love stories. And he succeeded. In none of his other writings did his style attain such brilliance and vigour; Rubens's colouring is not bolder nor richer, and Rubens hardly equals this herculean wantonness with his fauns and drunken bacchantes. But it is difficult to find ten successive lines that are fit for quotation or reading aloud.

La Peau de Chagrin is Balzac's first literary tussle with the reality of his age; it is a spirited, many-sided work, rich in germs and shoots; and with its fine, simple symbols it anticipates that almost comprehensive picture of modern society which its author was to give to the world in his complete works. The externalities of modern life, such as the theatre and the fashionable lady's boudoir; the dissatisfied and hopeless poverty of the talented young author thrown into relief by the orgies of wealthy journalists and women of the demi-monde; the contrast, in the two principal female characters, between the worldly and the loving heart—all this is shown us in a strange, fantastic light. The book consists of a few connected gaudy spectacular scenes; there is more reflection and symbolic art than plastic talent in it. The

youthful hero, who is on the point of committing suicide in despair over his hopeless poverty, receives from an aged dealer in curiosities a piece of wild ass's skin, on which neither steel nor fire produces the smallest effect, and which secures to its possessor the fulfilment of his every wish, but which shrinks a line or two with the gratification of each ; simultaneously with the final disappearance of the ass's skin the life of its owner comes to an end. The persuasive powers of a marvellous imagination have succeeded in imparting credibility to the supernatural part of this profound allegory. Balzac has given the fantastic element in it a form which permits of its blending with the modern realistic elements. Aladdin's lamp, when it was rubbed, instantly worked a direct miracle ; even in Oehlenschläger's *Aladdin* it supersedes the law of cause and effect. Not so the ass's skin ; it does nothing directly ; it only ensures the fortunate issue of events, steadily shrinking the while. It seems to be made of the fabric of which our lives are composed. The gradual annihilation of the human being is brought about, we are told, by two instinctive actions, which exhaust its sources of life. "Deux verbes expriment toutes les formes que prennent ces deux causes de mort : vouloir et pouvoir. *Vouloir* nous brûle et *pouvoir* nous détruit." That is to say, we die at last because we go on killing ourselves every day.

The ass's skin is, like ourselves, at last annihilated by "vouloir et pouvoir." With real profundity Balzac shows in this powerful representation of the chief impulse of the younger generation of his day—to drink the cup of life greedily to the very dregs—what emptiness there is in satiety, how certain it is that death lies cowering in the satisfaction of desire. Youthful, fertile, suggestive, and vaguely melancholy, like all books produced by genius before the acquirement of personal experience, *La Peau de Chagrin* made its mark abroad as well as in France. Goethe read it during the last year of his life. Riemer (who attributes the authorship of the book to Victor Hugo) reports Goethe to have said on October 11, 1831: "I have been reading more of *La Peau de Chagrin*. It is an excellent work

in the newest style, distinguished by the vigour and cleverness of its back-and-forward movement between the impossible and the painful, and by the logical manner in which the marvellous is employed in producing the most extraordinary chains of thought and events, of which, taken in detail, much that is favourable might be said." In a letter of the 17th November of the same year he writes of the same work: "This book, the production of an intellect of very high order, points to a deep-seated, incurable corruption in the French nation, which will spread steadily unless the provinces, which can neither read nor write, restore it to health again, as far as that is possible." (*Goethe-Jahrbuch*, 1880, pp. 287, 289.)

The novel contains not a little autobiography. Balzac knew from his own experience the feelings of the impecunious youth, who, descending from his garret, picks his way in his solitary pair of white silk stockings and dancing-shoes across the muddy street, in deadly fear of being splashed by a passing carriage, and consequently deprived of the sight of his beloved. But what interests us more, is the sum of inward experience which is contained in the book, and which amounts to this: Society detests misfortune and suffering, avoids them like infectious diseases, never hesitates in choosing between a misfortune and a crime. Let a misfortune be never so sublime, society will manage to belittle it, to make it ridiculous by some witty sally; it has no sympathy to spare for the fallen gladiator. To Balzac, in short, even now in his youth, society appears devoid of every higher religious or moral feeling; it shrinks from the old, the sick, and the poor; it does homage to luck, to strength, and, above all, to wealth; it tolerates no misfortune out of which it cannot by some means or other coin money.

Before Balzac's day the novel had occupied itself almost exclusively with one theme—love; but the god of Balzac's contemporaries was money; therefore in his books money, or rather the lack of money, the desire of money, is the pivot on which society turns. The idea was audacious and novel. To enter in a work of fiction, a romance, into accurate

details regarding the incomes and expenditure of the principal characters, in short, to treat money as of prime importance, was a perfectly new departure ; and many denounced it as prosaic, nay, coarse ; for it is always considered coarse to say what every one thinks, and what consequently all have tacitly agreed to conceal or to prevaricate about—and especially coarse to proclaim it in an art which is often regarded as the art of beautiful lying.

XIV

BALZAC

BUT Balzac was young yet ; his poet's soul, though winter fell early in it, had its spring ; he, too, felt constrained to make love and woman the central interest of a whole series of novels ; and he treated the old theme with an originality which made it seem quite new. The stories in which he most successfully varied it form a distinct group among his works.

It was not beauty, at least not plastic beauty, which Balzac worshipped in woman. And one thing that distinguished him from many of his contemporaries was, that beauty did not impress him most when seen through the medium of art. A great proportion of the Romantic literature of France, as well as of Germany and Scandinavia, was art literature. Such an art-loving author as, for instance, Gautier (who soon became the head of a whole school), was actually prevented by his love of art from appreciating reality. He himself has told how disappointed he was the first time he went to paint a female figure from the life in Rioult's studio, and this in spite of the unquestioned beauty of the model and the classical grace of her outlines. "I have always," he confesses, "preferred the statue to the woman, marble to flesh." Significant words ! Picture Gautier and Balzac together in the museum of antiquities in the Louvre, in that holy of holies, where the Venus of Milo shines in solitary majesty. The plastic poet hears, resounding from the marble, the loveliest of all the hymns of Greek art to the perfection of the human form. Gazing at Venus, he forgets his surroundings. Not so Balzac ! His attention is promptly diverted from the goddess by the first Parisian lady who stops in front of her, wearing, in the fashion of the day, a long shawl in which there is not a fold

from neck to heel, a coquettish hat, and tightly fitting gloves. He takes in at a glance all the little artifices of the fashionable toilette, the secrets of which are no secrets to him.¹

Here, then, we have the first characteristic feature in Balzac's work. No artistic tradition stands between him and the woman of the period. He studied no statue, worshipped no goddess, did no homage to ideal beauty; he saw and understood woman exactly as she was then, with her gowns, shawls, gloves, and hats, her caprices, virtues, temptations, and faults, her nerves and passions, with all their traces of unnaturalness, morbidness, and ennui. He loves her as she is. And he is not satisfied with studying her in the street, in the boudoir, or even in the bedchamber; he is not satisfied with analysing her soul; he inquires into the physiological causes of the psychological phenomena, into the sufferings and the diseases of women. He does more than merely indicate all that the weak and suffering sex silently endures.

The second characteristic feature is, that it is not the young girl, nor even the young married woman, whom Balzac represents as the object of love; his chief female type, which has taken its name from the title of one of his stories, is *la femme de trente ans*. He discovered and proclaimed the simple truth that in such a climate as that of the north of France, a woman is not at her best, either physically or spiritually, at the age of eighteen. He described the woman who has left her first youth behind her, who feels more profoundly, thinks more maturely, has already suffered disappointments, but is still capable of intense, unalloyed feeling. Life has already set its mark upon her—here a line of suffering, and there a wrinkle—but she is still in full possession of all the attractions of her sex. She is melancholy; she has tasted happiness and has tasted suffering, is misunderstood or lonely; she has often been deceived, but is still waiting, capable of inspiring the strong, ardent passions which draw their nourishment from compassion. And, curiously enough, she is not seen and described from the point of view of the man of her own age, but from that of a younger man, with little experience of life. The vernal

¹ Cf. Th. Gautier, *Portraits contemporains*, p. 108.

emotion, the ardent desire, the naïve enthusiasm, the unconscious idealisation of youthful passion, surround this no longer perfectly youthful figure with a glorifying halo, embellish, rejuvenate, deify the woman whose real attractions are her refinement, her feminine seriousness, and the grace born of genuine passion. The delineation is never idealistic in the sense that George Sand's delineations are ; for nothing is suppressed of what women, when they talk or write of their own sex, are accustomed to ignore—of what even George Sand passes over in silence when she is describing women for whom she desires to awaken sympathy and admiration. To George Sand woman is above all a soul ; to Balzac she is a natural phenomenon, and therefore not flawless, either physically or spiritually. His idealisation is either purely external (the transfiguring power of certain lights, of the erotic situation, &c.), or else it consists in passion for a certain limited time invalidating everything else, everything previous, and ennobling with its glow. Maternal love, wifely love, the bashful tenderness of the young girl, are painted by Balzac during this period with as masterly a touch as the unbridled erotic passion of the courtesan.¹

He shows us the Frenchwoman of four different historical periods.

First, the Frenchwoman of the days of the Revolution. In that little masterpiece, *Le Réquisitionnaire*, one of his few perfectly proportioned stories, he represents, with the Reign of Terror as a background, a mother's love for her son. The little out-of-the-way town and Madame de Dey's curious house are drawn with a few strokes. Apprehension of the possible fate of a son who has been condemned to death ; the expectation of his arrival in the disguise of a soldier who is to be quartered on her ; the terrible anxiety, increasing from hour to hour till late at night ; the apparently mysterious arrival of the young soldier who, unseen by the mistress of the house, is at once conducted to the bedchamber comfortably prepared for him ; the mother's torturing restlessness

¹ See *Le Message*, *La Grenadière*, *La Femme abandonnée*, *La grande Brétèche*, *Madame Firmiani*, *Une Fille d'Ève*, and *La Femme de trente Ans*, which last work is a collection of stories not originally written in connection with each other.

and almost uncontrollable joy when she hears his steps in the room above, but feels obliged, in order not to betray his arrival, to continue her conversation in the drawing-room ; her hurried entrance into his room, and the frightful discovery that the person who has arrived is not her son, but a real recruit—all this, compressed into a few pages, is described with extraordinary power and truth to nature.

Next Balzac paints the women of the Napoleonic period, upon a background of military pomp and splendour, in all the glow and warmth of their admiration for the successful warriors. His picture bears the impress of the restless, pleasure-seeking haste with which life was lived at a time when it was possible for the young woman "to become fiancée, wife, mother, and widow between a first and a fifth bulletin from the Grande Armée," and when the near prospect of widowhood or honours or an immortal name, made the women more reckless and the officers more seductive. A period and a distinct female type are represented in the description of the review in the Tuileries Gardens, and of the evening party at the time of the battle of Wagram (in *La Femme de trente Ans* and *La Paix du Ménage*).

But it is not until the plots of his stories are laid in the days of the restored Legitimist monarchy that Balzac finds his true province, and produces his most acutely observed, skilfully drawn female types and his most wonderful psychological analyses. Eminently fitted as he was, with his unshrinking eye and his hard hand, to paint the dulness and the dishonesty of the reign of the Citizen King, he was poet enough to look back regretfully from the prosaic days of the plutocracy to the refined elegance and freer, gayer tone of the days of the Legitimist Monarchy. That had still been an aristocratic period ; and Balzac, who, without any proper claim to the title, regarded himself as an aristocrat, had no small respect for the aristocracy ; the high-born, well-bred, beautiful woman was in his eyes the flower of humanity. He was of the generation that worshipped Napoleon ; Napoleon's name appears on every tenth page of his novels, and (like Victor Hugo) he dreamed of rivalling, in his own domain of literature, the Emperor's world-wide dominion ; in his study

stood a statuette of Napoleon, and on the scabbard of the sword he had written : "What he has conquered with the sword I will conquer with the pen." But, granted all this, he nevertheless, with his dreams, his weaknesses, his vanities and his refinements, belonged to the Legitimist Monarchy, for which, moreover, the fact that his youth had been spent under it gave him a warmer feeling. In the days of gilded state-coaches and old French ceremonial, under the shelter of ecclesiasticism and frivolity, it had been possible for liberal ideas and humane morals to thrive in the higher classes of society ; they disappeared when money ascended the throne. The social life of Paris lost that refined charm for which it had been so famous. It is not surprising, then, that Balzac painted the fair sinners of the Faubourg St. Germain with a lenient hand and flattering colours. One of the most eminent women of the day, the charming Delphine de Girardin, whose salon was a fashionable resort, was a true friend to Balzac as well as to Hugo and Gautier ; but as far as his works are concerned, he undoubtedly learned more from the two duchesses who personified to him the greatness of Imperial France and the gay refinement of the *ancien régime*, and with whom he became intimate almost at the beginning of his literary career. These were Madame Junot, the Duchess of Abrantés, whom he assisted in her literary pursuits, and the Duchesse de Castries, who began their acquaintance by writing anonymously to him of her interest in his works, and to whom a probably unrequited passion on his side and violent jealousy on hers long bound him. She appears in his *Histoire des Treize* under the name of the Duchesse de Langeais.

At the beginning of the Thirties, Balzac has, of course, not yet begun to write of society under the Constitutional Monarchy, its women and their passions. This happens later. And when it does happen, what we observe is, that he as a rule envisages this new material much more gloomily and austere. The feeling of spring has vanished. Woman and love still form the centre of interest in many of the books. But affection has become passion and passion has become depravity. We read little of unselfish feeling and

innocent sympathies, much of self-interested calculation, on the part of women as well as of men, nay, especially on the part of women ; even in love, and still more when it is only a substitute for love which is described. In many of these novels the courtesan thrusts the fine lady into the background, and occasionally the former is represented as more disinterested than the latter. Abysses of selfishness and vice open before the reader's eyes.

XV

BALZAC

OF the books published by Balzac in 1833 and 1834, two are especially deserving of notice—the delicately wrought, classic tale, *Eugénie Grandet*, and the powerful, fateful *Père Goriot*. In the first-mentioned work Balzac competes with Molière (*L'Avare*), in the second with no less a writer than Shakespeare (*King Lear*).

Eugénie Grandet does not represent the full measure of Balzac's talent, though he long went by the name of its author as a kind of title of honour. The book interested because of its careful and accurate descriptions of provincial life with its virtues and vices ; it could be recommended for family reading, because the heroine was a chaste and noble-minded young girl ; but its chief distinction lay in the wonderful manner in which Balzac's genius makes of covetousness and avarice, qualities of which hitherto only the comical side had been displayed, imposing vices. He shows how the instinct of amassing money, which it is the custom to regard as a laughable weakness, by degrees stifles every human feeling, and, raising its terrible Medusa head, tyrannises over the miser's surroundings ; and he at the same time makes the miser himself a more human figure. To Balzac he is not the stereotyped comedy bourgeois, but a power-loving monomaniac, a petrified enthusiast, a poet, who at the sight of his gold revels in satisfied desire, but also in wild dreams. The miser is simply a man who is more thoroughly impressed than other men with the truth that money represents all human powers and pleasures. In the representation of such a character, Balzac displays his peculiar gift, which is that of producing a powerful effect with small means, with what others have overlooked or

despised. From the symbolic standpoint the horizon of *Eugénie Grandet* is not narrow; but it was narrow in comparison with Balzac's characteristic and usual one.

In *Père Goriot* it widens. Here it is not an out-of-the-way provincial nook, but the great city of Paris which is studied, and which is unrolled, like a panorama, before our eyes. And there is no generalising and symbolising, as in *La Peau de Chagrin*; each class of society and each character in each class is provided with its own characteristic features. I have spoken of *King Lear*; but the story of the two cold-hearted daughters and their father, full of deep meaning and feeling as it is, is only in an external sense the theme of the book. The real theme is the comparatively uncorrupted provincial youth's introduction to the world of Paris, his gradual discovery of the real nature of that world, his horror at the discovery, his refusal to do what others do, his temptations, and his gradual, yet rapidly completed, education for the life that is being lived around him. Nothing more profound than this study of the development of Rastignac's character has been produced by Balzac, or indeed by any modern novelist. He shows with marvellous art how on every side, except where men's words are dictated by hypocrisy or extreme naïveté, the young man meets with the same conception of society and receives the same advice. His relative and protectress, the charming and distinguished Madame de Beauséant, says to him: "The more coldly you calculate, the higher you will rise. Think of men and women simply as post-horses to be left behind you, broken-winded, at each stage of your journey. . . . If you have any real feeling, hide it; never let it be suspected, or you are lost. . . . If you can manage to make women think you clever, men will soon believe that you are, unless you destroy their illusion too rudely. . . . You will find out what society is—a company of dupes and rogues. Be neither the one nor the other." And the escaped galley-slave Vautrin says to him: "One must either force a way for one's self into the heart of that crowd as a cannon-ball does, or sneak in like the plague. Honesty is of no use. Men bend and submit to the power of genius; they hate it,

they try to calumniate it, because it takes without sharing ; but they yield if it persists ; they adore it on their bended knees if they have not succeeded in burying it in the mud. . . . I defy you to take two steps in Paris without stumbling on infernal machinations. Hence the honest man is the common enemy. But who do you suppose is the honest man ? In Paris he is the man who keeps silence and refuses to share."

Rastignac is the typical young Frenchman of that period. He is talented, but not in any uncommon degree, and has no idealism beyond that which is begotten by the inexperience of youth. Profoundly impressed by all that he sees and experiences, he begins to aspire with steadily diminishing conscientiousness, steadily growing desire, after fortune's favours. How indignantly he repudiates the idea when Vautrin first puts the old hypothetical question to him—whether, if a mere act of will could do it, he would kill an unknown mandarin in China to obtain the millions he desires ! Yet how short a time elapses before "the mandarin" is lying in his death-throes ! Rastignac says to himself at first, as all men do in their youth, that to resolve to become great or wealthy at any cost is the same as to resolve to lie, cheat, and cringe to and flatter those who have lied, cheated, cringed, and flattered. Presently he dismisses the thought, determining not to think at all, but to follow the instincts of his heart. There comes a time when he is still too young to make definite calculations, but old enough to be haunted by vague ideas and hazy visions, which, if they could be chemically condensed, would leave no very pure deposit. His liaison with the fashionable lady, Delphine de Nucingen, Goriot's daughter, completes his education. And whilst he has been acquiring a full and perfect understanding of that sum of small and great meanesses which constitutes fashionable life, he has been influenced by Vautrin's satirical cynicism. "One or two more such political reflections, and you will see the world as it is. If he will but act an occasional little virtuous scene, the man of superior powers may satisfy all his fancies and receive loud applause from the fools in the pit. . . . I give

you leave to despise me to-day, being certain that ere long you will love me. You will find in me those yawning abysses, those great concentrated feelings, which the foolish call vices ; but you will never find me either cowardly or ungrateful."

Rastignac's eyes are opened ; he sees all the shams by which he is surrounded, sees that morals and laws are simply screens behind which impudent vice acts unrestrainedly. Everywhere, everywhere, sham respectability, sham friendship, sham love, sham kindness, sham sacredness, sham marriages ! With masterly skill Balzac has seized and immortalised that moment in the young man's life when, as I have already put it, his heart swells and becomes strangely heavy, and he feels, when he looks about him, as if a fountain of scorn were surging in his breast. "His reflections whilst he was dressing were of the saddest and most depressing. Society appeared to him like an ocean of mud, in which the man who dipped his foot at once sank up to the neck. 'In society men commit only mean crimes,' he said to himself ; 'Vautrin is greater.' " In the end, after he has taken all the measurements of this hell, he settles down comfortably in it, and prepares to scale the heights of society, to rise to the elevated official position which we find him occupying when we meet him again in later novels.

Almost all Balzac's characteristic qualities stood him in good stead in the evolution of this broadly planned work. His almost animal liveliness, his inexhaustible flow of cutting epithet, lent themselves naturally to the reproduction of the conversation of the mixed, shabby, wanton, impudently clever company who sat at the table of the Pension Vauquer. There are hardly any noble characters in the book, and the author has consequently no opportunity of indulging in tasteless pathos ; but the reader has countless opportunities of rejoicing in the unerring eye and the precision with which Balzac dissects the soul of a criminal, a coquette, a millionaire, an envious old maid. The neglected, disowned old father, from whom the book takes its title, is by no means an entirely successful character. Père Goriot is a victim, and Balzac always waxes sentimental over victims. With

extremely bad taste he calls the old man "the Christ of paternal love"; and to the paternal love he imparts such a sensually hysterical character that he almost disgusts us with it.¹ Nevertheless the fact that the whole plot centres round this forsaken old man, upon whose heart his own daughters trample, gives to the composition a satisfactory unity and solidity. The whole Juvenal-like satire of society is concentrated, is compressed, as it were, into an epigram, in the passage which describes how Delphine does not visit her dying father because it is imperative, if she desires to mount a step higher on the social ladder, that she should avail herself of the long-coveted invitation to Madame Beau-séant's ball—a ball to which "the whole of Paris" is crowding merely to spy with cruel curiosity for traces in the hostess's face of the pain caused her by the engagement of her lover, the news of which had only reached her that morning.

We follow Delphine as she drives, with Rastignac by her side, in her own carriage to the ball. The young man, who is well aware that she would drive over her father's corpse to show herself at this ball, but who is neither able to give her up nor brave enough to incur her displeasure by reproaching her, cannot refrain from saying a few words about the old man's pitiable condition. The tears come into her eyes. "I shall look ugly if I cry," she thinks; and they dry at once. "To-morrow morning I shall go to my father," she says, "and nurse him, and never leave his pillow." And she means what she says. She is not a radically bad woman, but she is a living picture of the discords of society; she belongs to the lower classes by birth, to the upper by marriage; she is rich, but the humiliating conditions of her marriage deprive her of the control of her fortune; she is pleasure-loving, empty-minded, and ambitious. Balzac's creative power was not equal to the production of a simple, pure, Shakespearean Cordelia; his region is not the region of the noble; but he has created a Regan and a Goneril who are more human and true to life than the great Englishman's.

¹ "Mon Dieu! pleurer, elle a pleuré?"—"La tête sur mon gilet," dit Eugène. —"Oh! donnez-le-moi, ce gilet," dit le père Goriot.

XVI

BALZAC

ONE day in 1836 Balzac appeared in his sister's room in the wildest of spirits. Imitating the gestures of a drum-major with his thick cane (on the cornelian handle of which was engraved in Turkish a sultan's motto: "I am the destroyer of obstacles"), he shouted to her during the pauses of an accompaniment of martial music made with his tongue: "Congratulate me, little one, for I am on the point of becoming a genius." He had conceived the idea of combining all his novels, those already published and those yet to be written, into one great work—*La Comédie Humaine*.

The plan was stupendous and perfectly original; nothing of the kind existed in any known literature; it was a product of the same genius for systematisation which at the beginning of his career had inspired him with the idea of writing a series of historical romances embracing a succession of centuries. But this was a far more interesting and fertile idea. For, if the work were successful, it would possess the same force of illusion as if it dealt with historic facts, and it would, moreover, not merely be a little fragment of life symbolically and artistically enlarged into an image of the whole, but might justly lay claim to be, in the scientific sense of the word, a whole. In the *Divina Commedia* Dante had, as it were, focussed all the philosophy and experience of life of the Middle Ages; his ambitious rival ✓ purposed giving to the world by means of two to three thousand characters, which each represented hundreds of others, a complete psychology of all the different classes of French society, and thus, indirectly, of his age.

It is undeniable that the result was something unique.

Balzac's country has, like the real country, its ministers,

its judges, its generals, its financiers, manufacturers, merchants, and peasants. It has its priests, its town and country doctors, its men of fashion, its painters, sculptors, and designers, its poets, prose authors, and journalists, its old and its newly created aristocracy, its vain and unfaithful, and its lovable, victimised wives, its authoresses of genius and its provincial blue-stockings, its old maids, its actresses, and its host of courtesans. And the illusion is astonishing and complete.

The personages reappear in one after another of the numerous novels ; we make acquaintance with them in all the different stages of their lives ; they are constantly being alluded to by other characters when they do not appear themselves ; the descriptions of their appearance, dress, homes, habits, and daily life are as minute and exact as if they had been given by a dressmaker, a doctor, a tradesman, or a lawyer, and at the same time so vivid that we feel as if we must certainly find the person described either in the street and house indicated as his home, or else paying a call upon the distinguished lady whose salon is the rendezvous of all the people of fashion in the novels. It seems almost impossible that these beings, one and all, should be mere figments of the brain ; we involuntarily think of the France of that day as peopled by them.

And it is the whole of France. For Balzac described in their turn towns and districts in every part of the country.¹ Far from despising the provinces, he took a pride in displaying his intimate knowledge of all the peculiarities of their stagnant life, of their virtues, all culminating in resignation, and their vices, the offspring of narrow-mindedness. But Paris in a very special manner lives in his pages. And Balzac's Paris is not the old city of *Notre-Dame de Paris*, the picturesque, medieval capital with its marked social contrasts, its animated street life, and its superstitious ecclesiasticism ; still less is it Victor Hugo's ideal Paris, that impossible New

¹ Issoudun in *Un Ménage de Garçon*, Douai in *Le Recherche de l'Absolu*, Alençon in *La vieille Fille*, Besançon in *Albert Savarus*, Saumur in *Eugénie Grandet*, Angoulême in *Les deux Poètes*, Tours in *Le Curé de Tours*, Limoges in *Le Curé de Village*, Sancerre in *La Muse du Département*, &c.

Jerusalem of intellect and enlightenment; it is the real modern city with its joy, its sorrow, and its shame—the entrancing wonder of our own age, which throws the seven of antiquity into the shade—the gigantic polypus with the hundred thousand tentacles which drag everything, near and far, into its clutches—the great cancer eating into France. The Paris of the author's own day lives in his books, with its narrow streets, of which he gives Rembrandt-like etchings, with its rattle and shrieks, its street cries in the early morning and its mighty evening chorus of voices—a sea of sound which he reproduces for us with an orchestral effect, reminding us of the men initiated into the mysteries of old, who seemed to have eaten drums and drunk cymbals.¹ Balzac knows about everything in Paris—the architecture of the houses, the furniture of the rooms, the pedigrees of the fortunes, the successive owners of the valuable objects of art, the ladies' toilettes, the dandies' tailors' bills, the lawsuits which divide families, the state of health, means of subsistence, needs, and desires of all the different classes of the population. He had absorbed the town through every pore. Contemporary novelists sought refuge from the mist-veiled sun of Paris and the commonplace modern Parisian, in Spain, or Africa, or the East; but to Balzac no sun was fairer than that which shone on Paris. Those about him endeavoured to conjure forth the shades of a distant or departed beauty: but to him ugliness was no more repulsive than the nettle is to the botanist, the snake to the zoologist, or disease to the doctor. He would never, in Faust's place, have called Helen from the grave; he would have been much more likely to send for his friend Vidocq, the Prefect of Police and quondam criminal, and get him to tell tales of what he had gone through and seen and heard.

By dint of observation he amasses an enormous collection of separate traits, and the cataloguing of these traits frequently makes the introductory part of his novel tiresome and confusing; at the end of an interminable description of

¹ See the introduction to the indecent story, *La Fille aux Yeux d'Or*, in which the hurry, the crowdedness, the whole spirit of Parisian life, is represented with an incomparable skill in the art of word-painting.

a house, a figure, a face, a nose, the reader sees nothing, is simply bored. But then comes a moment when the author's glowing imagination melts and fuses together all these commonplace elements presented to it by his faithful memory, as Benvenuto Cellini melted down plates and spoons and from them cast his Perseus. Goethe says (in his diary of February 26, 1780): "The collecting and putting together of details does not help me to understand. But after I have long occupied myself in dragging together sticks and straws, and have attempted to warm myself in vain, although there is fire at the heart of the heap and smoke everywhere, suddenly the flame springs up and the whole is in a blaze." In Balzac's novels the descriptive parts are often smothered in smoke, but the flame never fails to burst forth.

For Balzac was not merely an observer; he was a seer. If he happened to meet a workman and his wife going home from the theatre between eleven and twelve at night, he as likely as not followed them the whole way to their little house beyond the outer boulevards. He heard them talk (the mother dragging their child after her by the hand) first of the play, then of their own affairs. They talked of the money that was to be paid them next day, spending it in imagination in twenty different ways, quarrelling during the process and revealing their characters in the squabble. And Balzac listened so intently to their complaints of the length of the winter, the dearness of potatoes, the rise in the price of turf, that he at last lived their life, and, as we are told in his *Facino Cane*, "felt their rags upon his back and walked with his feet in their soleless shoes." Their dreams, their necessities, entered into his soul, and he went about in a kind of waking dream. Whilst this mental intoxication lasted he gave up all his usual habits and became something different from himself, became the age. He did not only write his stories, he lived them; his fictitious characters were so vividly present to him that he spoke of them to his acquaintances as if they actually existed. When he undertook a journey to a place he wished to describe, he would say: "I am going to Alençon, where Mademoiselle Carmon lives; to Grenoble, where Dr. Bénassis lives." He used

to give his sister the news of his imaginary world. "Do you know who it is Félix de Vandenesse is marrying? A Mademoiselle de Grandville. It is a good match, in spite of all Mademoiselle de Bellefeuille has cost the family." One day when Jules Sandeau was speaking of his sister, who was ill, Balzac, who had been listening absently for some time, suddenly said: "This is all very well, my friend; but now to return to *realities*—let us talk of Eugénie Grandet." It was necessary that the illusion in his own case should be as strong as this, if he was to communicate it to others with approximate strength. His imagination had the commanding power which allows no doubt to arise. It exercised this quality in practical matters too. Amongst the hundreds of projects which occurred to him as possible means of freeing himself from debt, was that of covering the bare fields surrounding the little country-house of Les Jardies (which he had bought that he might have a security to give his mother) with enormous forcing-houses, which, because of the entire absence of shelter from the sun's rays, would require very little artificial heat. In these forcing-houses a hundred thousand pine-apples were to be grown, which, sold at five francs each, instead of at the ordinary price of twenty, would yield the fortunate grower a yearly income of 400,000 francs "without his requiring to produce a scrap of manuscript." With such convincing eloquence did the originator of this plan demonstrate the absolute certainty of its success, that his friends actually looked out for a shop on one of the boulevards for the retail of the pine-apples, and consulted him as to the form and colour of the signboard. At another time he was firmly persuaded, I know not upon what grounds, that he had discovered the place in the outskirts of Paris where Toussaint Louverture had buried his treasure; and so successful was he in communicating his belief to his friends Sandeau and Gautier, neither of them particularly simple-minded persons, that these two gentlemen armed themselves with spades and stole like criminals out of Paris at five o'clock in the morning to dig at the spot indicated—naturally to find nothing. The expression, "the *power* of imagination," is peculiarly applicable in Balzac's case.

And this imagination which prevailed over others was his own tyrant. It gave him no peace. Not satisfied with the conception of plans, with the sweet, but barren joy of artistic dreams, it compelled him to be continually carrying out his plans, to keep himself in that habit of producing, without which inspiration so soon vanishes.

When, writing in *La Cousine Bette* of the gifted sculptor, Wenceslas Steinbock's idleness, he quotes these words of "a great writer": "I sit down to my work with despair and rise from it with sorrow," he is obviously in a half-modest way quoting himself. And he adds: "If the artist does not fling himself, without reflecting, into his work, as Curtius flung himself into the yawning gulf, as the soldier flings himself into the enemy's trenches, and if, once in this crater, he does not work like a miner on whom the walls of his gallery have fallen in; if he contemplates difficulties instead of overcoming them one by one . . . he is simply looking on at the suicide of his own talent." The method of production which he describes is his own; but it is not the only, not even the highest method. More tranquil, less modern spirits have kept their heads clear and their eyes undimmed above the seething crater of their work; and by doing so have preserved a sound critical sense which has prevented them from ever becoming as tediously entangled in their material as the author of *Le Curé de Village* and *Le Médecin de Campagne*. But, on the other hand, a certain dull glow, a thrilling, enthralling something which has become a necessity to modern nerves, is too often lacking in their works. *

In the long preface to the *Comédie Humaine* Balzac sets forth his intentions and his aim. He begins by expressing his contempt for the usual method of writing history. "In reading those dry and most unattractive registers of events which go by the name of history, we observe," he writes, "that the historians of all countries and ages have forgotten to give us the history of morals." This deficiency he intends, as far as it lies in his power, to supply. He purposes producing a record of the passions, virtues, and vices of society by condensing kindred characters into types — thus, with patience and perseverance, writing the book which Rome,

Athens, Tyre, Memphis, and Persia "have unfortunately neglected to bequeath to us." We see what a low opinion Balzac has of history. His extremely slight acquaintance with it made it easier for him to be contemptuous. Nor was he himself really the historian of his age; he was, to use his own striking and correct expression, its naturalist. He followed the lead of Geoffroy St. Hilaire, who demonstrated the unity of structure of all the different species. Among scientists he felt himself a scientist, a professor of sociology. "Society produces from man, according to environment, as many different men as there are species in zoology. The difference between soldier, labourer, official, lawyer, idler, scientist, statesman, merchant, sailor, poet, priest, is, though more difficult to grasp, quite as great as the difference between wolf, lion, horse, raven, shark, seal, and cow." The analogy is not complete, partly because, as Balzac himself immediately admits, the wife and husband of society do not always correspond to each other as do the male and female of the zoologist, partly because it is in the power of the social individual to pass from one class or calling to another, whereas in nature transition from one species to another is impossible during the lifetime of an individual.

What Balzac really means, and what is perfectly true, is that the standpoint from which he views society corresponds exactly, as a rule, to the standpoint from which the scientist investigates nature. He never moralises and condemns; he never, in this unlike most of his fellows, allows himself to be led by disgust or enthusiasm to describe otherwise than truthfully; to him, as to the naturalist, nothing is too small, nothing too great to be examined and explained. Seen through the microscope, the spider is larger and more complicatedly organised than the hugest elephant; regarded from the scientific standpoint, the majestic lion is only a pair of jaws upon four legs. The kind of food determines the shape of tooth, jaw, shoulder-blade, muscle, and claw, and explains the majesty. And in exactly the same manner, that which under certain circumstances seems a foul, despicable crime, reveals itself, regarded from another standpoint,

to be a miniature edition of one of the grand, brilliant vices of which history tells—and this is Balzac's standpoint.

Even in as early a work as *Eugénie Grandet* we come upon expressions which prove it. The time is approaching when Eugénie will be forced to confess to the miser who is her father that she no longer possesses her ducats, that she has actually given them away. "Three days later," writes Balzac, "a terrible drama was to be enacted—a bourgeois tragedy without poison, dagger, or bloodshed, yet more cruel than any of those which happened in the famous family of the Atrides." This is as much as to say: My middle-class novel is more tragic than your classic tragedy. In *Père Goriot*, when the mistress of the famous boarding-house is loudly and despairingly bewailing the departure of her boarders, Balzac remarks: "The lamentations which Lord Byron has put into the mouth of Tasso are beautiful, but they lack the profound truth of Madame Vauquer's." Which means: The pettiness and vulgarity which I describe, is, vigorously apprehended, more interesting than all your noble generalities. In *César Birotteau* Balzac not only makes jesting reference in his titles to Montesquieu's famous book on the Roman Empire, but, with the audacity of genius, compares his elaborate, lengthy description of a clever Parisian perfumer's successes and misfortunes with the story of the Trojan wars and the changeful fortunes of Napoleon. "Troy and Napoleon are only heroic epics. May this tale be an epic of middle-class life, of destinies to which no poet has turned his attention, so destitute of all greatness do they appear. Its subject is not a single man, but a whole host of sufferings." Which is as much as to say: In literature nothing is in itself little or great; in a poor hairdresser's struggle for existence I can read a heroic poem; I show how the events of a humble private life, if we connect them with their causes and trace these back to their source, are as important, as interesting and engrossing as the great revolutions in the lives of nations. And when, in that masterpiece, *Un Ménage de Garçon*, the cunning, handsome bravo, Max Gilet, is killed in a duel, the author observes: "Thus died one of those men who are capable of great things when their environment

is favourable ; a man whom nature had treated like a spoiled child, for she had given him the courage, the coolness, and the political sagacity of a Cæsar Borgia." So effective is the last of these reflections, that the reader feels as if he had not understood Max's character until now, when he sees it in the light of this name.

And virtue is in Balzac's eyes just as much of a result as vice. Although he is at times weakly sentimental and bombastic in his descriptions of dutifulness and benevolence, to which he moreover imparts a strong Roman Catholic colouring, he never fails to direct attention to the sources of the virtues he describes, which are to be found, now in a natural frigidity of the senses, now in pride, now in unconscious calculation, now in inherited nobility of sentiment, now in feminine remorse, masculine simple-mindedness, or the pious hope of reward in a future life.

Un Ménage de Garçon, *Cousine Bette*, and *Les Illusions perdues* are works which ought to be read by any one who is desirous of appreciating the growth of their author's literary powers during the last stage of his career.

The first, which is one of Balzac's least known and read novels, is an admirable psychological analysis of the life of a small country-town and of a family with branches there and in Paris. The chief character is a decayed officer of Napoleon's Guards, originally a strong, energetic character, now the personification of brutal, passionate egoism. He is the *miles gloriosus* of antiquity, except that in place of being cowardly he is vicious. The second novel mentioned, *La Cousine Bette*, a well-known and much read one, gives an incomparable realistic representation of the ruinous power of the erotic passion. Even Shakespeare (in *Antony and Cleopatra*) does not treat the theme in a more masterly and convincing manner. *Les Illusions perdues* is devoted to demonstrating the degrading results of the abuse of the press.

The title of this last novel is characteristic of Balzac. It might, in a manner, be the title of his complete works. But no other single book of his gives such a good general idea of his attitude to modern civilisation. The pernicious

side of the influence of the newspaper press is treated as the dark side of public life generally.

Like most great authors who have not lived to be old, Balzac had little reason to rejoice over the criticism meted out to him by the press. He was not understood. Even the best critics, men of the type of Sainte-Beuve, were too unlike him and too near to him in time to understand his greatness. He lived a solitary life ; contrary to Parisian custom he took no steps to get his books praised ; and, as usually happens, such success as he earned procured him as much envy as fame. In *Les Illusions perdues* he gave a picture of the press which the insulted journalists never forgave him. The most eminent of them was Jules Janin. His portrait was, not exactly ill-naturedly, but far from flatteringly painted in the novel under the name of Étienne Lousteau. This made and still makes his criticism of the book very amusing. It appeared in the *Revue de Paris*, a periodical to which Balzac had been a regular contributor until he brought and gained a lawsuit against it, after which it naturally treated him as an outlaw. It is a malicious, trivial, witty piece of writing, which has not survived the book it was intended to ruin.

A young, poor provincial poet, beautiful as a god, but of weak character and mediocre talent, is brought to Paris by the Muse of the Department, an elegant, aristocratic blue-stocking. They are in love with each other, and it has been the lady's intention to allow him to play the part of her accepted lover in the capital ; but when she is received with open arms by the fashionable world, she suddenly sees herself and her knight in a new light. Coldness and neglect on her part ensue ; Lucien is thrown into the shade by a more than middle-aged man of the world. And now we are called on to observe the stages of another of the many processes by which provincials are educated into Parisians. Lucien hopes to make his way as an author ; he has written a novel in Sir Walter Scott's style and a volume of poems ; he is received into a little circle of poor, proud young authors, artists, and scientific men, chosen spirits, to whom the future of France belongs. But the months of poverty,

self-denial, laborious study, and ideal hope are too long for him ; he pines for immediate pleasure and fame, for revenge upon all who humiliated him when he was the ignorant country prophet. The so-called "minor press" offers him the chance of completely satisfying his desire ; his head is turned, and he plunges, without cause to advocate or principle to uphold, into daily journalism.

Lousteau takes him to the shop of a rich Palais-Royal bookseller and newspaper proprietor. "Each time the bookseller opened his lips he grew in Lucien's eyes ; the young man seemed to see politics and literature converging towards this shop as their true centre. To find an eminent poet prostituting his muse to a journalist . . . was a terrible lesson to the great man from the country. . . . Money ! in that word lies the solution of every problem. He is lonely, unknown, has only a doubtful friendship to look to for happiness. He blames his true and sorrowing friends of the literary brotherhood for having painted the world to him in false colours and having hindered him from rushing, pen in hand, into the great *melée*." From the bookshop Lousteau and Lucien make their way to the theatre. Lousteau, as a journalist, is welcome everywhere. The manager tells them how a conspiracy against the play has been defeated by means of a free use of the purses of his two prettiest actresses' wealthy admirers. "During these last two hours Lucien had heard of nothing but money. Everything had resolved itself into money. At the theatre and in the bookshop, with publisher and with editor, there had been no question of art or real merit. He felt as if the huge stamping-machine of the mint were imprinting its mark with dull, heavy blows on his head and heart." His literary conscience evaporates, and he becomes the literary and dramatic critic of an impudent, stupid newspaper. Loved and supported by an actress, he sinks ever deeper in the life led by the man who has sold his pen. He goes over from the Liberals to the Conservatives. The depth of his degradation is most strongly borne in upon us in the scene where, having been compelled by his editor to write a malicious attack on an admirable book written by the best and noblest of his own

friends (Balzac's ideal author), he is found knocking at this friend's door, on the evening before the article appears, to beg his forgiveness. Outward is soon added to inward misery. His mistress dies, and he is in such straits that he has to write obscene songs sitting by her death-bed, to raise the money for her funeral expenses. He ends by accepting from her maid a louis which the woman has just earned in a shameful manner, and with it paying his journey home to his native village. And all this bears the stamp of truth—horrible truth. In this one book Balzac renounces the impartiality of the scientific observer. Everywhere else he preserves his equanimity ; here he chastises with scorpions.

XVII

BALZAC

IN his history of France Michelet dates a new epoch in the intellectual life of that country from the period when coffee came into general use as a beverage. This is pushing an idea to the extreme ; but there would be no exaggeration in asserting that in Voltaire's style we can trace an inspiration of coffee, just as we can trace an inspiration of wine in the style of earlier authors. Balzac's method of working obliged him to refresh himself during his long, fatiguing nights of labour with an injurious quantity of coffee. It has been aptly said : " He lived on 50,000 cups of coffee and died of 50,000 cups of coffee."

One is conscious in his works of his ceaseless toil and of his nervous excitement, but it is probable that if he had worked more calmly he would not have communicated the same life to them. While we are reading his pages we feel the confused tumult of the great capital, its furious competition, its fever of work and pleasure, the sleepless whirr of the great loom. All these hearths and lamps and furnaces have lent some of their fire to his books. He was in his native element when he had work before him and behind him and round him—when, like a sailor in mid-ocean who sees nothing but sea, he saw nothing but work as far as his sight could reach.

During the last seventeen years of his life his labours were interrupted and enlivened by intellectual intercourse with a lady who lived at a great distance from Paris, to whom he wrote almost every day. We have an account of this friendship, only slightly disguised, in *Albert Savarus*.

In February 1832 a young Polish Countess, Madame Evelina Hanska, then aged twenty-six or twenty-eight, wrote

an anonymous letter to Balzac, in which she thanked him for his writings and tried to persuade him to look on things from a more spiritual point of view. This led to a correspondence between them. Madame Hanska, a gifted, highly educated woman, belonged by birth to the famous Rzewuski family ; the eminent Polish author, Henri Rzewuski, was her brother. Her husband was a rich old man, an invalid, with a peculiar temper. They lived a very lonely life on their estate in Little Russia, and literature and Balzac were her only interests.

Balzac and she had first met at Neuchâtel in Switzerland early in 1833, but on this occasion they were only for a few minutes alone together ; in December of the same year, however, they spent six weeks together at Geneva, and, before they parted, agreed that they would marry whenever Countess Hanska became a widow. Henceforward they met almost every year, in Switzerland or Austria ; and they carried on a constant correspondence. There is not the slightest doubt that Balzac was devotedly attached to Countess Hanska, although his devotion to her did not prevent his having numerous liaisons with other women. She was his guiding star, and he felt impelled to communicate all his thoughts and all the events of his life to her.

She undoubtedly loved him in return, with a love which was partly real passion, partly satisfied vanity ; but Balzac's letters to her show that she never ceased tormenting him with her passionate jealousy. He had begun to cool when a meeting in Vienna in 1835, arranged by Countess Hanska, fanned the sinking fire of his passion into a blaze again. After this a number of years passed without their seeing each other. In 1841 Madame Hanska in her turn manifested a certain coldness, born of suspicion ; and after Count Hanska's death, which happened in November of that year, she does not seem to have shown much inclination to marry Balzac. But the agreement remained in force, and Balzac's one wish was to marry the woman he loved. She held back. They did not meet till 1843 (in St. Petersburg). In 1845 they met in Paris, in 1847 at her home at Vierz-

chovnia ; and there Balzac spent part of 1848 and the whole of 1849. But it was not till 1850, when his health was already undermined, that Madame Hanska consented to marry him. A fatal affection of the heart, the consequence of years of over-exertion, had declared itself before the wedding took place at Berditsjev in March 1850. Three months from that date Balzac was dead. He had furnished a beautiful house in Paris for himself. His friends were reminded of the Turkish proverb: "When the house is ready, Death enters."

Short as was the married life of the couple, it was long enough for Balzac to discover how mistaken had been his estimate of the woman he had worshipped and treated as a higher being for years. She seems to have been in reality a very heartless creature, with an ill-regulated mind ; and her youthful passion for the great author had entirely evaporated. In Victor Hugo's book, *Choses Vues*, he tells how in June 1850, hearing disquieting reports of Balzac's condition, he went to inquire after him. The door was opened by a maid-servant, who said : "Monsieur is dying. Madame has gone to her own room." Hugo went up to Balzac's bedroom, and found an old woman, a nurse, and a man-servant standing by the bed. The old woman was Balzac's mother. His wife was not with him in his last moments.

It is difficult to define her influence upon him as a writer ; but it was inconsiderable. To it we owe the fanciful Swedenborgian romance, *Séraphita*, and the delicately finished, clever story, *Modeste Mignon*.

Death came when Balzac's intellectual powers were in their zenith. He never wrote better than in the last year of his life. Hence his fame, too, was at its height. It had grown slowly. The first score of his novels gained him no widespread reputation among the general public ; but they attracted the attention of the men of talent of the younger generation, who gathered round him and watched the progress of his literary career with the deepest interest. To those of them who wished to succeed in literature he recommended three things—diligence, a solitary life, and (this half

in jest) the vow of chastity. He sanctioned correspondence with the object of their affections, because "letter-writing forms one's style." The young men were astonished to receive such advice from a man whose books were invariably greeted by the press with angry shrieks of offended morality; they had yet to learn that the charge of immorality is the invariable insult hurled by literary impotence at everything in literature that is vigorous and virile. In spite of all the attacks upon it, his name was held in ever more honourable repute, and at the time of his death his contemporaries had almost grasped the fact that in Balzac they possessed one of the really great authors who imbue a whole school of art with their spirit. Not only had he laid the foundation of the modern style of novel-writing, but—true son of a century during which science has penetrated ever farther into the domain of art—he had introduced a method of observation which could be followed by others. His name in itself was a great name, but the name of the founder of a school is Legion.

The fact that he did not obtain full recognition in his lifetime is explained by two deficiencies in his works.

His style was uncertain. It was at times vulgarly trivial, at times bombastic. And deficiency in the matter of style is a serious deficiency; because what distinguishes art from that which is not art, is just that determined exclusion of what is almost, but not quite right, to which we give the name of style. It is, moreover, a particularly objectionable deficiency in the eyes of Frenchmen, with their keen rhetorical sense. But after Balzac's death his works began to be much read abroad as well as in France, and foreigners made very light of this shortcoming of his. The man who understands a language well enough to read it, but has not sufficient knowledge to appreciate all its refinements, easily forgives sins of style when they are compensated for by rare and attractive qualities. And this was the position of the great novel-reading European public. Educated Italians, Austrians, Poles, Russians, &c., read Balzac with unalloyed pleasure, paying small heed to the inequality of his style. The fault will, however, undoubtedly

affect the duration of his work. Nothing formless or only half-formed endures. The great *Comédie Humaine* (like the 10,000 stadia long painting which Aristotle maintained would not be a work of art at all) will not be regarded by posterity in the light of a single work, and the length of time during which its separate fragments retain their place in the literature of the world will be exactly proportioned to the degree of artistic perfection possessed by each. After the lapse of a few centuries they are not likely to be read simply because of the material they provide for the student of the history of civilisation.

To deficiency in the matter of form Balzac adds a much greater deficiency in the matter of abstract ideas. It was impossible that the man who was great only as a writer of fiction should receive full recognition in his lifetime. Men had become accustomed to see in the author the spiritual guide, and Balzac was certainly not that. His great powers as an analyst of the human soul were obscured by his total want of understanding of the emancipatory religious and social ideas of his age, ideas which so early aroused George Sand's enthusiasm, and had such a powerful influence on Victor Hugo, Lamartine, and others. His political and religious doctrines, which were a species of homage to absolutism and Catholic orthodoxy, were obnoxious to many. At first men smiled when the sensuous writer with the reformatory ideas quoted the dogmatists of the white banner, Joseph de Maistre and Bonald; but by degrees they comprehended the confusion that reigned in his mind.

The sensuousness of his temperament and the unbridled strength of his imagination inclined Balzac to mysticism in both science and religion. Animal magnetism, which from about 1820 onwards plays such a prominent part in literature, was a power in the influence of which over men's minds he had a strong belief. In *La Peau de Chagrin*, *Séraphita*, and *Louis Lambert*, will is defined as a force resembling steam, as "a fluid which according to its density can alter everything, even natural laws." In spite of the modernity of his intellect Balzac was enough of the Romanticist to believe

in clairvoyance, and to have a leaning generally to the occult sciences. Nevertheless, in spite of the bias given to his mind by his age, the age of Romanticism, he belonged, as Victor Hugo said at his grave, "whether he knew it and desired it or not, to the mighty race of revolutionary authors."

His nature and education prepared him to understand life in all its fulness, and, by virtue of this understanding, to enjoy it; but, early initiated into the corruption of society, his horrified, order-loving mind sought for a bit and bridle for erring humanity, and could find it in nothing but the restored Church. Hence the painful contradiction between sensual and æsthetic tendencies which we so often find in Balzac's writings, especially when he is treating of the relations between the sexes. It is this contradiction which gives an unpleasant, impure tone to *Le Lys dans la Vallée* (which Balzac himself considered his masterpiece) and *Les Mémoires de deux jeunes Mariés*. And it also explains how his philosophic principles and his ecclesiastical leanings so often contradict each other. In the preface to the complete edition of his works he first asserts that man is originally neither good nor bad, and that society invariably makes him better, thus unconsciously declaring himself directly opposed to the Church's fundamental doctrine of the corruption of man by sin; a few lines farther on he extols Catholicism as the "only perfect system for the suppression of the corrupt tendencies of humanity," and demands that the education of the nation shall be entrusted to the clergy. His conviction of the existence of those "corrupt tendencies" led him almost always to regard and represent the lower classes, servants and peasants, as the enemies of the propertied class (see his comic pathos on the subject of servants in *Cousine Bette* and his peasants in *Les Paysans*); and he enjoyed making sallies against the populace and democracy, the Liberals, the two Chambers, and parliamentary government, from the vantage ground of clericalism and absolutism.

With all his great and brilliant qualities there was something wanting in Balzac, the something which goes by the name of culture. He lacked its calm, or, to be more exact,

his restless, perpetually producing imaginative mind never enjoyed the calm which is a condition of culture.

But he possessed what is more important in an author—profoundly penetrating, truth-loving genius. Those who seek merely the beautiful, describe only the stem and flower of the human plant ; Balzac drew it with its roots ; to him it was of most moment to trace all the ramifications and workings of that underground life of the plant which conditions its visible life. The flaws in his artistic and intellectual culture will not prevent posterity from recognising his genius.

XVIII

BEYLE

FROM the standpoint of our own day we see side by side with Balzac another French author whom it would never have occurred to any one in their day to couple with him, and whose literary existence was as quiet and unremarked as Balzac's was noisy and obtrusive. Curiously enough, Balzac was the only one of Henri Beyle's contemporaries who accorded him full, unqualified recognition. In the eyes of the younger generation of the France of to-day, Beyle and Balzac complement each other as unmistakably as do Lamartine and Victor Hugo. It may seem in so far inappropriate to couple the names of the two authors, that the one wrote close on a hundred novels, the other only two of any length; but the quality of Beyle's two is so remarkable that they entitle their author to rank with the father of the modern novel; and certain of his other works (he wrote, reckoning everything—novels, tales, critical and theoretical essays, biographies, and descriptions of travel—a score of volumes) have exercised as great a literary influence as have his novels.

Beyle's relation to Balzac is that of the reflective to the observant mind, of the thinker in art to the seer. We see into the hearts of Balzac's characters, into the "dark red mill of passion," which is the motive force of their actions; Beyle's characters receive their impulse from the head, "the open light-and-sound chamber";¹ the reason being that Beyle was a logician and Balzac a man of an effusively rich animal nature. Beyle stands to Victor Hugo in much the same position as Leonardo da Vinci to Michael Angelo. Hugo's plastic imagination creates a supernaturally colossal

¹ Expressions of Gottfried Keller's.

and muscular humanity, fixed in an eternal attitude of struggle and suffering; Beyle's mysterious, complicated, refined intellect produces a small series of male and female portraits which exercise an almost magic fascination on us with their far-away, enigmatic expressions and their sweet, seductive, wicked smiles. Of course, Michael Angelo towers as high above Victor Hugo as Leonardo does above Beyle; but just as there is a resemblance in Hugo's style to the style of Michael Angelo's Moses, so there is a kinship between Beyle's Duchess of Sanseverina and Leonardo's Mona Lisa; and, in spite of the immense superiority of the great Italians, the resemblance in the relative positions of the two artists and the two authors is striking. Beyle is the metaphysician among the French authors of his day, as Leonardo was the metaphysician among the great painters of the Renaissance.

We have already encountered Beyle as one of the leaders in the advanced-guard attacks upon the conventional French tragedy style and the patriotism of the Classicists, which ignored all foreign literature simply as being foreign. In those engagements he was one of the first to break the enemy's ranks; no one dealt more crushing blows to the Imperialist men of letters than this writer, who in a manner was himself distinctly a Frenchman of the Empire. Indeed, the very circumstance that he was the only one of the great authors of 1830 who had really known the Empire, gives him a prominently peculiar position in the Romantic group. This man alone among them all had been present at the battle of Marengo and the entry into Milan, the battle of Jena and the entry into Berlin, had seen the burning of Moscow and shared in the horrors of the retreat through Russia. He alone among them all had spoken to Napoleon and had known Byron. He was only a year younger than Nodier; but Nodier as forerunner was not much more than a herald whose trumpet-blast announced and awakened, whereas Beyle as forerunner was a doughty trooper with lance and pennon, one of those Uhlans who capture a town single-handed. In Nodier's intellectual life the French Revolution was the great event which dominated everything—he never

wearied of describing its heroes and its victims, its prison scenes, its conspiracies, secret societies, &c.; in Beyle's, Napoleon's career and fall were the facts of vital importance.

Marie Henri Beyle was born at Grenoble on the 23rd of January 1783. His family belonged to the upper middle class, the aristocracy of the law. When only eight years old he lost his mother, a loss which he felt deeply and to which his thoughts perpetually recurred. His father was a reserved man, who took little notice of his children, and treated them with extreme severity. He entrusted the education of his son to needy abbés, whom the boy hated, regarding them as tyrants and hypocrites. Between him and his father there was early kindled a feeling of real animosity, which was never extinguished. Everything good that fell to Henri's lot in childhood came to him through his maternal grandfather, a clever and cultured doctor; but so strictly were his father's cruelly severe educational principles adhered to, that at the age of fourteen he was not acquainted with more than two or three children of his own age. This boy, in whose nature there lay germs of profound originality, in whose character determined independence was a main feature, whose energetic temperament begot a keen desire to do unusual deeds, and in whom the life of the senses stirred early and strongly, was subjected in the process of education to such severe, unrelieved, oppressive control, that passionate inward revolt was the inevitable consequence. Because the abbés, who lived in terror of the Revolution, educated him as a royalist and Catholic, he naturally developed into a revolutionist, a Bonapartist, and a freethinker in the extreme sense of the word. But the constant strife between his father's will and his own desires engendered, besides, a want of confidence, a distrust of humanity so deeply rooted that it was never eradicated. And ere long there was added to the fear of being deceived or exploited by others, the fear of deceiving himself, which bred in him the habit of being constantly on his guard, of constant self-examination and self-control.

A certain something in his character is traceable to the

influence of the province in which he was born and in which his family had been settled for at least two centuries. The natives of Dauphiné are a keen, obstinate, argumentative race, as different from their neighbours of Provence as they are from the Parisians. The Provençal gives noisy or eloquent expression to his feelings; he rails and curses when he is angry or hurt; the Parisian is polite, witty, brilliantly superficial; the character of the native of Dauphiné is distinguished by a peculiar obstinacy; there is both depth and refinement in it; he remembers an insult and avenges it, but his anger never finds vent in abusive language. Beyle's mother, who read Dante and Ariosto in the original, a very uncommon accomplishment for a provincial lady in those days, was understood to be of Italian descent. This may in part explain Beyle's strong leaning to everything Italian; but it is also to be remembered that until 1349 Dauphiné did not form part of France, and was in its politics a semi-Italian state. It was one of Beyle's fancies that Louis XI., who, as Dauphin, governed the little country for several years, had imparted to its inhabitants something of his own distinguishing quality of prudence, of distrust of first inspirations. Improbable as this is, the surmise is in itself characteristic.

Circumstances early intensified the tendency to distrust with which Henri's home life had imbued him. When he at last attained to the liberty after which he had so long aspired, that is to say, when he was sent to school, a bitter disappointment awaited him. The little strong, thick-set, heavily built boy with the bright, speaking face (nicknamed "the walking tower" on account of his determined step, herculean limbs, and round Hercules head) was, in spite of the ironic expression of his mouth, an enthusiast. And in his schoolfellows he did not find the gay, amiable, noble-minded comrades he had pictured to himself, but a troop of selfish young whelps. When telling his friend Colomb this, he added: "It was a disappointment which has gone on repeating itself throughout my whole life." "Nor was I any luckier," he continued, "in the impression I made on my schoolfellows; I can see now that I displayed a ridiculous

mixture of haughtiness and desire to amuse myself. To the other boys' coarse selfishness I responded with my Spanish hidalgo ideas of honour ; and I was overwhelmed with despair when they went off to play together and simply ignored me." Compare this utterance with the bitter disappointment of young Fabrice (in *La Chartreuse de Parme*, published in 1839), when, during the battle of Waterloo, he begs some soldiers whom he meets for a piece of bread and is answered with a coarse jest: "These cruel words and the general laugh which followed were too much for Fabrice. War was not, then, it appeared, that noble, mutual impulse of souls who loved glory above everything, which Napoleon's proclamations had led him to understand it to be." We can easily imagine what memories of wild outbursts of animal selfishness Beyle brought back with him from his campaign ; of these the tale of Fabrice's experiences is probably composed. He had formed too high an estimate of the comradeship existing among soldiers, just as he had over-estimated the comradeship of schoolboys.

About the year 1798 he began to devote himself with great ardour to the study of mathematics, for the characteristic reason, as he told his friends, that there was hypocrisy in every other science, but none, so far as he could discover, in the science of mathematics. But no doubt his ardour was stimulated by the growing fame of the young French general in Italy whom mathematics, practically applied in the science of artillery, had led from one great victory to another.

His studies at an end, Beyle arrived in Paris on the 10th of November 1799, the day following the 18th Brumaire. He had a letter of introduction to the Daru family, who were relatives, and when, after the *coup d'état*, Pierre Daru was made Secretary of War and Inspector of Reviews, he gave young Beyle a place in his office. I fancy I can trace reminiscences of this appointment in the episode of Julien's appointment as secretary to the Comte de la Mole in (*Rouge et Noir*). Colomb tells that on one of the first days after Beyle entered on his duties, when he was writing a letter to Daru's dictation, he absently

spelled *cela* with two l's, and thereby brought on himself a playful, but none the less humiliating, reproof. A precisely similar incident occurs in the novel. But Daru was evidently a very much kinder and more considerate patron than the Comte de la Mole; he proved himself Beyle's faithful friend and benefactor. Besides his talent for military organisation, Daru had undoubted literary talent; his translations of Horace and his historical prose are excellent examples of the literary style of the Empire, and all the authors of that period looked up to him. It was a strange freak of fortune which determined that throughout most of his campaigns he should have in immediate attendance on him one of the literary pioneers of the following period—not that he had any suspicion of his protégé's gifts, gifts of which the young man himself was scarcely conscious as yet.

When Daru and his younger brother, acting under Carnot, then Minister of War, had organised the memorable Italian campaign of 1800, and had themselves been ordered to Italy, they sent for Beyle to come to them there, though they had for the moment no definite appointment to offer him. The youth of seventeen, who was by nature as energetic as he was imaginative, and whose dreams were all of daring deeds and the First Consul, did not wait to be called twice. He packed a dozen standard works in his knapsack and started for Geneva; there, though he had never learned to ride, he mounted a horse which Daru had left behind ill, but which had recovered, and, encountering many difficulties, rode over the Saint Bernard on the 22nd of May, two days after Napoleon. On the 1st or 2nd of June he reached Milan, the city where he was to have his first experience of the joy of life, and which was always to loom largely on his mental horizon. He witnessed the outburst of rapturous joy with which the abolition of the hated supremacy of Austria was hailed, and on the 4th of July was present at the battle of Marengo. After holding an appointment in the commissariat for some months, he entered the seventh regiment of dragoons as sergeant (as we are reminded in a curious note to the fifth chapter of *Rouge et Noir*), was promoted to a lieutenancy at Romanego,

and was shortly afterwards made adjutant to General Michaud. He distinguished himself in all the subsequent engagements, and especially at Castel-Franco, not only by courage, but by the ardour, accuracy, and intelligence with which he executed all the tasks entrusted to him. We have, evidently, a very exact account of young Beyle's feelings as a spectator of the battle of Marengo, in the description of Fabrice del Dongo's youthfully enthusiastic and heroic emotions as spectator of the battle of Waterloo, a description which undoubtedly owes much of its masterliness to its being a faithful reproduction of personal experiences. The period which begins with the youth's ride across the Alps and ends with his farewell to the army after the Peace of Amiens, was the period of his life to which Beyle looked back as that of perfect happiness; it was rich in every variety of romantic experience; during it he did daring deeds, fought a comical duel, had various youthful love affairs, and enjoyed the poetry of a soldier's life in a beautiful country, where the foreign conquerors were greeted as saviours and heroes by a careless, naïvely passionate people, who were prevented by no scruples from indulging their thirst for pleasure.

When Henri returned to Grenoble from this his first flight into the wide world, he found everything as he had left it. His family still revered what he despised, and detested all that he enthusiastically admired. After some violent altercations, the young Hotspur obtained permission to take up his abode in Paris. There he studied Montaigne, Montesquieu, and the eighteenth-century philosophers, more particularly Cabanis and De Tracy, with the latter of whom he was at a subsequent period to become intimately acquainted. (For De Tracy's *Ideology* Beyle had a profound admiration from his earliest youth.) He also took lessons in English.

In this quiet life of study, which lasted for a few years, there was an odd interlude. In 1805, during a visit to his native town, Henri fell in love with a beautiful young actress who was playing there. His love was returned, and, unable to endure the idea of separation from his beloved, he followed her to Marseilles, where she had obtained an engagement,

and took a place as clerk in a large grocery business—the only possible means of earning a living which presented itself. He was quite happy on his office stool during the year his passion lasted ; but, when the actress suddenly determined to marry a Russian, he returned to Paris and resumed his studies. Before long he received an invitation which he was incapable of refusing, to accompany Marshal Daru to the army. He fought in the battle of Jena, took part in Napoleon's triumphal entry into Berlin, and was appointed superintendent of the Imperial demesnes in Brunswick. This appointment he held for two years, during which he gained some knowledge of the German language and literature, and distinguished himself by his zeal in the Emperor's service. Receiving orders to levy a war tax of five millions, he levied seven. This was what they in those days called "being possessed of the sacred fire." When the Emperor was told, he said, "Well done !" and noted the assessor's name. But Beyle also won honour for himself in ways which appeal more to our sympathies. In 1809 he was left in a little German town, in charge of stores and of the wounded soldiers who were not fit to be removed. No sooner had the garrison departed than the citizens were summoned by the alarm-bell to attack the military hospital and seize the stores. The other officers lost their heads ; but Beyle armed all the convalescents, every man who was able to be out of bed, posted the weakest at the windows (which he transformed into loopholes), and, placing himself at the head of the others, made a sortie and scattered the attacking mob.

He followed the army to Vienna, was employed in the negotiations which preceded Napoleon's marriage with Marie Louise, and afterwards received the appointment of inspector of the buildings and movable property belonging to the crown. In this capacity he appeared at court, and was introduced to the Empress.

After a stay in Milan he received permission, in 1812, to take part in the Russian campaign. His love of adventure had been more than satisfied by his previous campaigns ; he had been sickened and pained by the sight of corpses, and whilst his carriage wheels passed over and mutilated them, he had

tried to divert his mind by poetic fancies. But war always attracted him anew. We see the man whose books, written at a later period in his career, contain such store of delicate and profound insight into national psychology, studying, during the passage of the Niemen, the appearance and temperament of the soldiers of all lands who composed the Grand Army. But by the time Smolensk was reached he had had enough. From that town he writes:—

“How man changes! My old longing for novelty is quite gone. Since I have seen Milan and Italy, everything else repels me by its coarseness. Would you believe it? without any personal reason I am sometimes on the point of shedding tears. In this ocean of barbarism there is not a sound which finds its echo in my soul. Everything is coarse, foul, stinking, both literally and metaphorically. My one pleasure has been hearing a fellow, who is about as musical as I am pious, play a little on a piano which is terribly out of tune. Ambition has no longer any power over me; the most gorgeous order would be no compensation for what I am enduring. I represent to myself the summits on which my spirit dwells (planning books, listening to Cimarosa and loving Angela in a perfect climate) as beautiful heights; far below them on the plain lie the fetid marshes in which I am now sunk. . . . You will hardly believe it, but what really gives me pleasure is to attend to any Italian official business there is to transact. There has been some lately, and even though it is over, it continues to occupy my imagination like a romance.”

In the diary he kept at Moscow we find traces of the same duality in his nature—the craving to occupy his imagination, and the desire to act and to be in the midst of action. During the great fire he writes: “The fire soon reached the house we had left. Our carriages stood for five or six hours on the boulevard. Tired of this inaction, I went to look at the fire, and spent an hour or two with Joinville . . . we drank a bottle of wine, which restored us to life. I read a few lines of an English translation of *Paul et Virginie*, which restored me to a feeling of intellectual life in the midst of the universal barbarism.”

During the terrible retreat through Russia, Beyle was superintendent of the dépôts at Minsk, Vitebsk, and Mohilof ; he did good service by supplying the army as it passed Orcha with provisions for three days, the only provisions served out to it between Moscow and Beresina. The coolness and determination which had characterised him from his childhood did not desert him now. It has been often told how, on one of the most calamitous days of the campaign, he made his appearance in Daru's quarters cleanly shaved and carefully dressed, and was greeted by his chief with the words: "You are a brave man, Monsieur Beyle ; you have shaved to-day."

During the retreat he lost everything—horses, carriages, clothes, and money—even the sum with which he was provided for emergencies. Before he left, his sister had replaced all the buttons on one of his overcoats with pieces of twenty and forty francs, carefully covered with cloth. On his return she asked him if they had been useful to him. After much reflection, he remembered that somewhere in the neighbourhood of Wilna he had presented his coat to a waiter, considering it worn out. The incident is a characteristic one ; for Beyle, who was quite as eager to excel in diplomacy as in literature, was extremely prudent, but at the same time extremely forgetful.

He re-entered on his official duties in Paris ; in 1813, he was, as a member of the Emperor's staff, at Mainz, Erfurt, Lützen, and Dresden ; and for a time he held the appointment of Commissary-General in Silesia. His health giving way, he went to recruit it by the Lake of Como, in the region to which he always returned as to an earthly Paradise, and where, as usual, he passed in blissful idleness such leisure as the pursuit of a happy love affair left him. He was once more actively employed under Napoleon in 1814 ; but the Emperor's fall blasted all his hopes of a successful official career. He lost everything—his appointment, his income, his position in society ; and he bore the loss not merely without complaint, but with cheerfulness, resigning himself with philosophic equanimity to being henceforward simply the cosmopolitan, dilettante, and author.

From 1814 till 1821, except for a short absence in 1817, Beyle was an inhabitant of his beloved Milan. He did not leave it even during the Hundred Days, being convinced that Napoleon's fortunes were irretrievable. A passionate lover of Italian music and singing, he spent happy evenings at the La Scala Theatre. He was received into the best society of the town ; in Count Porro's house, or in Lodovico de Brème's box at the theatre, he made acquaintance with the Italian authors and patriots—Silvio Pellico, Manzoni, &c. ; and also with such famous travellers as Byron, Madame de Staël, Wilhelm Schlegel, and a whole host of other English and German notabilities. An attachment which lasted for several years made him, what he was capable of being, perfectly happy ; but this happiness was rudely disturbed in the summer of 1821 by his summary banishment from Milan. The Austrian police suspected him, quite groundlessly, of intrigues with the Carbonari.

He returned once more to Paris in a state of the deepest dejection ; and it was during the height of his grief at being separated from the woman he loved, that he wrote his famous book, *De l'Amour*. Hitherto he had written, or at least published, nothing but biographies of Haydn and Mozart, which were only adaptations of Italian and German works, and the *Histoire de la Peinture en Italie*, with its proudly humble dedication to the captive of St. Helena. None of these books had made any sensation ; but the last-mentioned had won him the goodwill and friendship of De Tracy, the philosopher. Beyle at first felt himself completely isolated in Paris. Many of his old associates under the Empire were banished ; others had forfeited his regard by cringing to the new Government. At De Tracy's house, however, he met the best of the good society of the day—Lafayette, the Comte de Ségur, Benjamin Constant, &c., &c. ; and at such houses as Giuditta Pasta, the famous opera-singer's, he met the young authors, men like Mérimée and Jaquemont. Beyle remained in Paris, except for short visits to England and Italy, until 1830. From 1830 until his death in 1842, he was again in government employment, holding posts which were practically sinecures. The first year he was Consul at Trieste, a place which he

disliked, and the rest of the time at Civita Vecchia, which was almost equivalent to being in Rome. Here he lived under the sky he had always loved and among the people he preferred to all others, but his solitude and idleness were unutterably wearisome to him. To such of his countrymen as sought him out and suited him, he was an amiable and most efficient cicerone ; but he longed to be back in Paris, although the old martial spirit of the Empire forbade him to acknowledge himself a Frenchman after Louis Philippe's Government yielded (in 1840) to the verdict of Europe on the Eastern question without striking a blow. During the last years of his life his health was bad. He died suddenly of apoplexy while on leave in Paris.¹

¹ The inscription on his tombstone in the cemetery of Montmartre, directions for which were contained in his will, shows what a hold Milan had on him to the last. It runs :

ARRIGO BEYLE
MILANESE
SCRISSE
AMO
VISSE
ANN. LIX M. II
MORI IL XXIII MARZO
M.D.CCC.XLII.

XIX

BEYLE

HENRI BEYLE'S is, without doubt, one of the most complex minds of the rich period to which he belongs. What chiefly distinguishes him from his brethren of the Romantic School is his direct intellectual descent from the severely rational sensationalistic philosophers of the eighteenth century. Not even in any short youthful or transition period is there a trace to be found in his soul of the Romantic reverence for religious tradition so prevalent in his day. All his life long he was the unfaltering philosophic antagonist of everything in the great Romantic movement which was of the nature of a reaction against the spirit of the eighteenth century. He was absolutely uninfluenced by Chateaubriand and Madame de Staël—was neither a colourist like the former nor eloquent like the latter ; and absolutely uninfluenced by André Chénier, Hugo, and Lamartine—for he was wanting in the sense of metre, and was neither lyric nor pathetic. His models as a Romantic writer were not French ; and his allegiance to Condillac and Helvetius, philosophers despised by the Romanticists of every country, never for a moment wavered, even at the time when the prejudice against them was universal.

He was a passionate atheist ; that is to say, there was in his conviction that the world is not governed by any God the Father, as it were an element of enmity towards the being in whom he did not believe, an indignation at the horrors of life, which found expression in the sad and witty saying : "What excuses God is that he does not exist." Beyle never let slip an opportunity of displaying his dislike of so-called revealed religion. If he had occasion to write "the one true religion," he did not forget to add in parenthesis "(the

reader's);" and when he touched on the subject of Christian morality, he was fond of remarking that it might be reduced to the calculation: "It is advisable not to eat truffles; they give you a stomach-ache."

As moral philosopher (and private individual) he was a pronounced epicurean. He acknowledged no mainspring of action but self-interest, that is to say, the desire of pleasure and the fear of pain; and, in his opinion, no other was necessary to explain even so-called heroic actions, since fear of self-contempt—*i.e.* fear of something that is painful—is quite enough to make a man, let us say, jump into the water to save another. (See Beyle's dissertation on the subject in a most interesting letter, dated 28th December 1829.) By virtuous actions, he understands actions which are attended with inconvenience or suffering to the actor, but are beneficial to others.

Psychological phenomena engrossed his attention to the exclusion of everything else; as the observant traveller, as the student of old chronicles, as the author of novels and stories, he was the psychologist, and that alone. His one constant study was the human soul, and he is one of the first modern thinkers who regard history as being in its essence psychology. But to Beyle, with his utilitarian philosophy, the science of the human soul and the science of happiness are one and the same thing. All his thoughts turn on happiness. By a man's character he understood the particular manner of seeking happiness which had become habitual to him; and the reason of his pronounced partiality to the Italians as a people was, that Italian men and women seemed to him to have found the most certain and direct way to happiness.

A man of an independent, original, ardent nature, he regarded it as the first condition of happiness to be one's self. Everywhere throughout his works we find, endlessly varied, the same warning: Be distrustful! Believe only what you have seen; admire nothing that does not appeal to you personally; always take it for granted that your neighbour has been paid to lie! The charge which he never wearies of bringing against the French is that they are too vain to

know what happiness is, or rather, that they are unsusceptible to any higher happiness than that of gratified vanity, which he, personally, values very cheaply. According to Beyle, the Frenchman is perpetually asking his neighbour if he, the questioner, is feeling pleasure, is happy, &c.; he dare not decide the question for himself. The fear of not being like others, or of what others will say, is, in Beyle's opinion, the Frenchman's dominant feeling. He himself, on the contrary, not content with his natural originality, cherished a dislike of resembling others which led him into oddity and affectation. The man who was constantly ridiculing others for thinking of the opinion of their neighbours, who loved and exalted frankness, self-forgetfulness, straightforwardness, and simple-mindedness, was constantly keeping guard over himself, observing himself, prescribing to himself such duties as defiance of this neighbour, revenge upon that—and not neglecting to fulfil them. The thought of what his neighbour might say or do plagued him quite as much as it plagued the veriest philistine, merely with this difference, that the philistine was haunted by the thought of his neighbour because he desired to imitate him, Beyle because he wished to defy or avoid him. This eternal antagonism to the philistine is a genuinely Romantic trait. And it is also characteristically Romantic, that the man who was perpetually preaching and lauding naturalness and unconstraint should all his life have had a passion for concealment, disguise, and mystification, for hiding his personal experiences and thoughts under layer upon layer of wrappings and drapery.

Beyle's early years had been passed in profound spiritual solitude. An overflowing fount of feeling had been turned inwards. The child who had lost his mother, and who hated and was hated by his father, learned early to look upon himself as different from others—no doubt also as superior to others, though he defined his superiority as unlikeness.¹ He

¹ In a letter of July 16, 1813, he writes: "If the so-called superiority is only a superiority of some few degrees, it makes its possessor amiable and attractive to others—see Fontenelle. If it is more, it destroys every relation between him and other men. This is the unfortunate position in which the superior man, or, to speak more correctly, the man who is different from others, finds himself. Those who

was conscious that this unlikeness would exclude him from any general sympathy and prevent his being generally understood. Hence his desire that it were possible for him to write his books in a language which should only be understood by a chosen few—a sacred language. Hence also his wish to find “un lecteur unique, unique dans tous les sens,” and his dedication of *La Chartreuse de Parme*: “To the happy few.”

This, too, was the real source of the inclination to concealment. Not only did Beyle publish all his books under a pseudonym (all, with one exception, under the name of *De Stendhal*, presumably derived from Stendal in Prussia, the birth-place of Winckelmann), but in many of them, *De l'Amour* among the rest, the pseudonymous author assumes any number of second pseudonyms. Any sentiment which he does not care to acknowledge as his own, any anecdote which might shed light upon his private life, is laid to the account of an Albéric, or a Lisio, or the amiable Colonel So and So. And he has given himself as many occupations as names; now he is a cavalry officer, now an ironmonger, now a customs officer, now a commercial traveller; here he figures as a man, there as a woman; at one time he is of noble, at another of plebeian birth; at one time English, at another Italian. He would have liked to write in a cipher language for the initiated. This delight in leading his readers on the wrong track is in part to be ascribed to the secretiveness of the diplomatist; but in his private correspondence it was also due to a suspicion of the police which almost amounted to a mania. In his youth Beyle had made acquaintance with both Napoleon's and the Austrian police, and he always retained a fear of his letters being seized and opened. Therefore he hardly ever signed a private letter with his name. I have counted in his correspondence more than seventy pseudonymous signatures, varying from the strangest

surround him can contribute nothing to his happiness. The praise of all these people would very soon disgust me, and their criticism would gall me.”

And in the fourth chapter of *La Chartreuse de Parme* we read: “His comrades found out that Fabrice was very *unlike* themselves, at which they took umbrage; he, on the contrary, began to have a very friendly feeling towards them.”

to the most ordinary names—Conickphile, Arnolphe II., C. de Seyssel, Chopin d'Ornonville, Toricelli, François Durand, &c., &c. He sometimes subscribes himself captain, sometimes marquis, sometimes engineer; sometimes gives his age, or the name of his street and number of his house. Grenoble he calls Culars, Civita Vecchia, Abeille. It amuses him at times to append a misleading indication of locality to his fictitious signature: for example, Théodore Bernard (du Rhône); he actually signs such a document as a public petition to Louis Philippe's Government for a new coat-of-arms for France:

Olagnier,
De Voiron (Isère).

Such satisfaction did it give him to make himself unrecognisable and hold himself aloof, that the words, *Odi profanum vulgus et arceo*, may be employed to express what to him was certainly one condition of happiness.

What did he himself regard as its conditions?—In his early days, evidently daring action and passionate love. The thrill with which a man, in his unbounded devotion to a cause or another man, risks his life; and the tremor communicated to the soul by happy love—these to him were the supreme moments of human existence. Writing of Milan in the introduction to *La Chartreuse*, he observes characteristically: "The departure of the last Austrian regiment marked the downfall of the old ideas. It became the fashion for men to hazard their lives. They saw that in order to be happy after centuries of hypocrisy and vapidty, they must love something with real passion, and be capable, on occasion, of risking their lives."

These two passions, love of war and love of woman, were in Beyle's case only two expressions of one fundamental passion, namely, love for what he was wont to call *le divin imprévu*—the passion which makes a poet of him. How war, especially war as conducted by Napoleon, satisfied his craving, requires no explanation. How women, and especially Italian women, satisfied it, Beyle tells us himself. In a letter from Milan, dated 4th September 1820, he writes:

"As I have spent fifteen years in Paris, nothing on earth leaves me so completely indifferent as a pretty Frenchwoman. And my dislike of the commonplace and the affected often carries me beyond mere indifference. When I meet a young Frenchwoman who has had the misfortune to have been well brought up, I am at once reminded of my own home and my sisters' upbringing; I foresee not only all her movements, but the most fugitive shades of her thoughts. That is why I am partial to bad company; it offers far more of the unforeseen. If I know myself at all, this is the chord in my soul which people and things in Italy set vibrating—the women first and foremost. Imagine my delight when I found out, what no writer of travels had deprived me of the pleasure of discovering, namely, that in that country it is in good society that there is most of the unforeseen. Nothing deters these remarkable geniuses except want of money or pure impossibility; if prejudices still exist, it is only in the lower classes."

In other words, what Beyle loves best is reckless energy, both in action and emotion—energy, whether revealing itself as the irresistibility of the military genius or the boundless tenderness of the loving woman. Therefore he, the cold, dry cynic, positively worshipped Napoleon.¹ Therefore he loved the women of Milan. Therefore he understood and depicted the life of the fifteenth and sixteenth centuries in Italy much better even than modern Italian life. A work which he long purposed writing was a *History of Energy in Italy*; and it is not too much to say that his Italian Chronicles, copied, adapted, or imitated from old manuscripts, are equivalent to a psychological analysis of Italian energy.

One utterance will suffice to show that the same love of the unforeseen which had irresistibly attracted him to the war, made of him, when the war was over, a traveller, an emigrant, a cosmopolitan. In a letter in which he tells that

¹ In the letter which he wrote, but did not send, to Byron, he writes of Napoleon as "le héros que j'ai adoré." And a letter of 10th July 1818 contains the following lyrical outburst—probably the only one in his twenty volumes: "O Sainte-Hélène! roc désormais si célèbre, tu es l'écueil de la gloire anglaise." We are reminded of Hugo and Heine.

he has been transferred to another post and is going unwillingly because of the tender ties which bind him to the place where he is living, he expressly mentions the pleasure which he nevertheless involuntarily feels, "the moment there is any talk of travelling and seeing new life." And it is equally evident that the same love of the unforeseen, the same strong personality, the same recklessness, or, taking it in a profounder sense, genius, which attracted him to woman and made him love more passionately and tenderly than others, reveals itself in the devotion to music and plastic art which made of him the enthusiastic dilettante, cicerone, and biographer. His love for Cimarosa and Correggio, Ariosto and Byron, was a passion. Take his attitude to Byron. His published criticism of the great English poet was severe and cold; he was haughty in personal intercourse with him, disputed with him on the subject of Napoleon, &c.; he actually left unanswered a most charming letter which Byron wrote him seven years after their meeting, because he fancied there was a trace of hypocrisy in the English poet's defence of Sir Walter Scott. But observe the way in which, when he is writing unreservedly, he describes his feelings on the occasion of his first meeting with Byron: "I was at the time wildly enthusiastic on the subject of *Lara*. My second look no longer showed me Lord Byron as he really was, but the author of *Lara* as I thought he ought to be. When the conversation in the box flagged, Monsieur de Brême tried to get me to speak; but I simply could not; I was too full of awe and tenderness. If I had dared, I should have kissed Lord Byron's hand and burst into tears. . . . My tenderness made me urge him to take a carriage."¹

Many other men in every age and country have loved war and travel, women and art; but what is peculiarly characteristic and distinctly modern in Beyle is his tendency and his ability to examine himself in the moment of action or of passion. He is constantly observing himself, has, so

¹ For references to Lord Byron in Beyle's works, see the essay "Lord Byron en Italie" in the volume entitled *Racine et Shakespeare*, 261; and *Lettres à ses Amis*, i. 273, &c. : ii. 71, &c.

to speak, constantly his hand on his pulse ; and with un-failing coolness he renders account to himself of his condition under all different circumstances, and draws a whole chain of general inferences from it. Let us follow him into a battle. During the cannonade at Bautzen he writes in his journal :

“Between twelve and three we see remarkably well all that can be seen of a battle, that is to say, nothing. The entertainment consists in one’s being slightly [the “slightly” is very characteristic] excited by the certainty that something dreadful is happening before one’s eyes. The majestic roar of the cannons contributes greatly to this effect ; if they made a whistling sound I do not believe that the same degree of emotion would be produced. The whistle might be as terrible, but could not be so grand.”

Or let us listen to him when he is in love. He writes :—

OF THE BIRTH OF LOVE.

What takes place in the soul is :

1. Admiration.

2. One says to one’s self : “What happiness it would be to kiss her, to be kissed by her, &c.”

3. Hope.

One studies the perfections of the object of one’s admiration . . . the eyes of even the most reserved women flush in the moment of hope ; the passion is so vehement, the pleasure so ardent, that it betrays itself by unmistakable signs.

4. Love is born.

To love is to have pleasure in seeing, touching, perceiving by all the senses, in as close contact as possible, a lovable person who loves us.

5. The first crystallisation begins.

One takes pleasure in adorning with a thousand perfections the woman of whose love one is sure ; one rehearses all the details of one’s happiness with infinite satisfaction.

Allow the brain of a lover to work for twenty-four hours, and the result will resemble what happens at Salzburg when a leafless branch is let down into the deserted depths of the salt mines. When it is drawn up again two or three months later, it is covered with sparkling crystals ; the smallest twigs, those that are not thicker than a titmouse’s claw, are decked with myriads of dazzling, twinkling diamonds ; the original branch is unrecognisable. What I denominate crystallisation is the operation of the mind which, from everything that presents itself, draws the discovery of fresh perfections in the beloved object. A traveller speaks of the coolness of the

orange groves near Genoa during the scorching summer heat—what a pleasure it would be to enjoy their coolness with her! . . . This phenomenon which I take the liberty of naming crystallisation, is a product of the nature which ordains that we shall feel pleasure and that the blood shall rush to our heads, of the feeling that our pleasure increases with the perfections of the beloved object, and of the idea: she is mine. The savage has not time to proceed further than the first step. He feels pleasure, but the energy of his brain is employed in the chase of the deer which is to provide him with food. . . . The man who is passionately in love sees every perfection in the woman he loves; nevertheless his attention may still be distracted, for the mind tires of everything that is monotonous, even of perfect happiness. But then comes what rivets attention:

6. Doubt is born.

After ten or twelve looks or any other series of actions have inspired the lover with hope and strengthened his hope . . . he demands more positive proofs of his happiness. Coldness, indifference, or even anger is displayed if he shows too much assurance. . . . He begins to doubt his certainty of the happiness he had promised himself. He determines to solace himself with the other pleasures of life, but finds that they no longer exist for him. Fear of a dreadful misfortune attacks him, and his attention is concentrated.

7. Second crystallisation.

Its diamonds are confirmations of the idea: She loves me. Every quarter of an hour during the night which follows the birth of doubt, the lover, after a moment of terrible suffering, says to himself: Yes, she loves me; and he discovers new charms. Then doubt attacks him again; he sits up, forgets to breathe, asks himself: But does she really love me? And in the midst of these distressing and delightful reflections the poor lover feels with ever greater certainty: She would give me pleasures which she alone in all the world is capable of giving me."

Few such acute and delicate analyses of a passion exist. Not without reason have Beyle's descriptions of what happens in the human soul when it is under the influence of a passion, reminded his best critics, Taine and Bourget, of the third part of Spinoza's *Ethics*, the masterly *De Affectibus*. In this soldier, administrator, diplomatist, and lover there was a good deal of the philosopher. He endeavoured to resolve every phenomenon of emotional life into its elements, and, on the other hand, he showed the connection between the ideas and emotions, which, united into a system, constitute the disposition and character of the individual. He paid as much attention to the comparative strength of the emotions as to the variety of their connections and concatenations; he traced peculiarities of character to the deepest lying national

and climatic causes ; he sketched a psychology of race ; and, though he did not adhere to strictly scientific methods, there was a strong scientific tendency in his psychological studies. He loved to define by the aid of numbers, measure, weight. Writing of a king's visit to a little town, he describes the procession, the *Te Deum* and clouds of incense within the church, the salvoes of artillery outside, and concludes : "The peasants were beside themselves with joy and piety ; *one such day undoes the work of a hundred issues of the Jacobin newspapers.*" In one of his books, an exiled revolutionist is telling how the revolt he headed failed because he would not consent to the execution of three men, and would not divide among his followers seven or eight millions of francs contained in a box of which he had the key. "Who wills the end must will the means," says Beyle's hero ; "if, instead of being an atom, I were a power, *I would hang three men to save four,*"¹—a stupid and indefensible theory, by the way, based on the childish premise that any four men are of more value than any three.

It is plain enough that in Beyle's case the final condition of happiness was understanding. The real aim and object of all his endeavour was a clear understanding of the state of his own mind, and insight into the mechanism of the human soul generally. He was of opinion that prosperity, happiness in love, happiness generally, clears the understanding and sharpens the critical faculty, but was equally convinced that nothing contributes so much to make a man unhappy as want of clear-sightedness. In a letter to a friend, dated Moscow, 1812, he writes characteristically : "The happiness you now enjoy ought to lead you back naturally to the principles of pure *Beylism*. I read Rousseau's *Confessions* last week. It was simply for want of two or three *Beylean* principles that he was so unhappy. *The mania of seeing duties and virtues everywhere* made his style pedantic, his life miserable. After three weeks of friendly intercourse with a man—crash ! the duties of friendship, &c. Two years afterwards the man in question has forgotten him ; Rousseau seeks and finds some pessimistic explanation. *Beylism* would have told him : "Two bodies

¹ *Rouge et Noir*, i. 105 ; ii. 45.

approach each other ; warmth and a fermentation result ; but every such state is transitory. It is a flower to be voluptuously enjoyed." These words contain a fragment of excellent practical philosophy, and would testify to an unusually well-balanced mind if the practice of their writer's life had corresponded to his theory. But although Beyle was by nature a robust sensualist, and had accustomed himself to a cynical boldness of expression (he shocked George Sand by his cynicism when she and De Musset met him on their way to Italy), and although as a thinker he was what he required a philosopher to be, namely, clear-headed, unimpressionable, and free from illusions (he used to say that to have been a banker was to have gone through the best preparatory school for philosophy), there lay behind the robust temperament and the dryness of the logician an artistic receptivity to every impression, an irritability and feminine sensitiveness which did not fall far short of Rousseau's. And this sensitiveness Beyle retained to the end of his life. In the autobiography (*Vie de Henri Brulard*) which was found amongst his papers, we come upon the following confession : " My sensitiveness is excessive ; what only grazes another man's skin draws blood from me. Such was I in 1799 ; such am I in 1840. But I have learned to hide it all under an irony which the vulgar do not understand."

Seldom has a character combined so great a love of spontaneity and straightforwardness with so much calculation and subterfuge ; seldom has a mind been so truthful and at the same time so addicted to dissimulation, so ardent in its hatred of hypocrisy and yet so lacking in openness and straightforwardness.

XX

BEYLE

PRIOR to 1830 Beyle published no imaginative work of any importance except a novel entitled *Armance*, an unsuccessful book, the hero of which, a gifted young man, makes the woman he loves unhappy, because he suffers from a half-physical, half-mental ailment, the nature of which is not precisely defined, but which appears to resemble that which played a part in the lives of Swift and Kierkegaard. The year 1830, epoch-making in history, is also epoch-making in Beyle's literary career. It is the year in which he writes or plans both his great novels—*Le Rouge et le Noir*, published in 1831, and *La Chartreuse de Parme*, which was not completed till 1839, when it was published simultaneously with the most important of his Italian Chronicles, *L'Abbesse de Castro*.

Both of the novels deal with the period immediately succeeding Napoleon's fall, and both deal with it in the same spirit. The motto of both might be the passage from De Musset's *Confession d'un Enfant du Siècle* quoted in *The Reaction in France*: "And when the young men talked of glory they were answered: Become priests! and when they talked of honour: Become priests! and when they talked of hope, of love, of power, of life, it was always the same: Become priests!" The scene of *Rouge et Noir* is laid in France, that of *La Chartreuse* in Italy, but in both books the principal character is a young man with a secret enthusiasm for Napoleon, who would have been happy if he could have fought and distinguished himself under his hero in the bright sunlight of life, but who, now that that hero has fallen, has no chance of making a career except by playing the hypocrite. In this art the two young men gradually develop a remarkable degree of skill. Julien and Fabrice are cut

out for cavalry officers ; nevertheless both become ecclesiastics ; the one passes through a Catholic seminary, the other rises to be a bishop. Not without reason have Beyle's novels been called handbooks of hypocrisy. The fundamental idea inspiring them is the profound disgust and indignation which the spectacle of triumphant hypocrisy aroused in their author. Desiring to work off this feeling he gave vent to it by simply, without any display of indignation, representing hypocrisy as the ruling power of the day, to which every one who desired to rise was compelled to do homage. And he tries to play the modern Macchiavelli by frequently applauding his heroes when their attempts at impenetrable hypocrisy succeed, and expressing disapproval when they allow themselves to be surprised or carried away, and unguardedly show themselves as they are. A certain unpleasant forcedness is inseparable from this ironic style of narration.¹

As Beyle's was essentially a reasoning mind, with a gift of purely philosophic observation, externalities did not impress him strongly, and he had little skill in depicting them. His one interest is in emotional and intellectual processes, and, himself an adept in the observation of these processes, he endows almost all his characters with the same skill. They as a rule have an understanding of what is happening in their own souls

¹ For example : " Julien's answers to these objections were very satisfactory as far as the actual words were concerned, but the tone in which he spoke and the ill-concealed fire which gleamed in his eyes made Monsieur Chélan uneasy. Yet we must not augur too unfavourably of Julien. He had found the very expressions which a crafty hypocrite would have used. This, at his age, was not bad. As to tone and gestures, it is to be remembered that he had lived among peasants and had had no opportunity of studying the great masters. Hardly had he had the privilege of seeing these said gentlemen than he became as admirable in the matter of gesture as in that of language." On another occasion Julien is dining with a brutally cruel governor of a prison. He feels ashamed of the company he is in ; he says to himself that he too may some day attain to such a position, but only by committing the same base actions to which his companions have accustomed themselves. " O Napoleon ! " he ejaculates, " how glorious was thy day, when men rose to fortune by the dangers of the battle-field ! But think of doing it by basely adding to the sufferings of the unfortunate ! " Beyle adds : " I confess that the weakness which Julien betrays in this monologue gives me a poor opinion of him. He would be a fit colleague of those gloved conspirators who aim at completely changing the destinies of a great country, but are determined not to have even the smallest scratch to reproach themselves with."

which far surpasses that derived by ordinary mortals from experience. This conditions the peculiar construction of Beyle's novels, which consist in great part of connected monologues that are at times several pages long. He reveals all the silent working of his characters' minds, and lends words to their inmost thoughts. His monologues are never the lyric, dithyrambic outbursts which George Sand's often are ; they are the questions and answers—short and concise, though entering into minute details — by which silent reflection progresses.

The fundamental characteristic of Beyle's principal personages, who, measured by the current standards of morality, have no conscience and no morals, is, that they have evolved a moral standard for themselves. This is what every human being ought to be capable of doing, but what only the most highly developed attain to ; and it is this capacity of theirs which gives Beyle's characters their remarkable superiority over other characters whom we have met with in books or in real life. They keep an ideal, which they have created for themselves, constantly before their eyes, endeavour to follow it, and have no peace until they have won self-respect. Hence Julien, who is executed for an atrocious attempt to murder a defenceless woman, is able to comfort himself in the hour of his death with the thought that his life has not been a lonely life ; the idea of "duty" has been constantly present with him.

It is evident that Beyle found this feature which he has bestowed on his heroes in his own character. In a letter written in 1820, after remarking that he detests large hotels because of the incivility shown in them to travellers, he adds : "A day in the course of which I have been in a passion is a lost day for me ; and yet when I am insofently treated I imagine that I shall be despised if I do not get angry." This is precisely the manner in which Julien and Fabrice reason. With some such thought in his mind Julien compels himself to lay his hand caressingly on Madame de Rênal's, Fabrice compels himself defiantly to repeat the true but contemptuous words he had used in speaking of the flight of the French soldiers at Waterloo.

Julien is French, and acts with full consciousness of what he is about ; Fabrice is Italian and naïve, but they both possess the quality to which we may give the name of moral productivity. Julien says to himself in prison : "The duty which I, rightly or wrongly, prescribed to myself, has been like the trunk of a strong tree against which I have leaned during the storm" ; the light-hearted Fabrice, reproaching himself with a momentary feeling of fear, says to himself : "My aunt tells me that what I need most is to learn to forgive myself. I am always comparing myself with a perfect model, a being who cannot possibly exist." Mademoiselle de la Mole in *Rouge et Noir* and Mosca in *La Chartreuse de Parme* are distinguished by the same superiority and self-reliance. Mosca, a character in whom Beyle's contemporaries naïvely saw a portrait of Metternich, is, in spite of his position as prime minister of a small legitimist state, quite as free from prejudice in his views of the system he serves as Beyle's young heroes are. The object of his private hero-worship is Napoleon, in whose army he held a commission in his youth. He jests as he puts on the broad yellow ribbon of his order. "It is not for us to destroy the prestige of power ; the French newspapers are doing that quite fast enough ; *the reverence mania* will scarcely last out our time."

But whether the personages described be eminently or only ordinarily gifted human beings, the manner in which their inner life is revealed is unique. We not only see into their souls, but we perceive (as in the writings of no other author) the psychological laws which oblige them to act or feel as they do. No other novelist offers his readers so much of the pleasure which is produced by perfect understanding.

Madame de Rênal loves Julien, her children's tutor. We are told that "she discovered with shame and alarm that she loved her children more than ever *because they were so devoted to Julien.*" Mathilde de la Mole tortures Julien by confiding to him her feelings for her former lovers. "If molten lead had been injected into his veins he would not have suffered so much. How was the poor fellow to guess

that it was *because she was talking to him* that it gave Mademoiselle de la Mole so much pleasure to recall her flirtations with Monsieur de Caylus and Monsieur de Luz?" Both these passages elucidate a psychological law.

Julien has entered the Church from ambitious motives, and secretly detests the profession he has embraced. On the occasion of some festival he sees a young bishop kneeling in the village church, surrounded by charming young girls who are lost in admiration of his beautiful lace, his distinguished manners, and his refined, gentle face. "At this sight the last remnant of our hero's reason vanished. *At that moment he would, in all good faith, have fought in the cause of the Inquisition.*" The addition "in all good faith" is especially admirable. A parallel passage is to be found in *La Chartreuse*. After the death of a Prince whom he has always despised and who has actually been poisoned by his (Mosca's) mistress, Mosca has been obliged to put himself at the head of the troops and quell a revolt against the young Prince, whose character is as despicable as his predecessor's. In the letter in which he communicates the occurrence to his mistress, he writes: "But the comical part of the matter is that I, at my age, actually had a moment of enthusiasm whilst I was making my speech to the guard and tearing the epaulettes from the shoulders of that coward, General P. *At that moment I would, without hesitation, have given my life for the Prince.* I confess now that it would have been a very foolish way of ending it." In both these passages we are shown with remarkable sagacity how an artificial enthusiasm dazzles and is, as it were, caught by infection.

No other novelist approaches Beyle in the gift of unveiling the secret struggles of ideas and of the emotions which the ideas produce. He shows us, as if through a microscope, or in an anatomical preparation where the minutest veins are made visible by the injection of colouring matter, the fluctuations of the feelings of happiness and unhappiness in acting, suffering human beings, and also their relative strength. Mosca has received an anonymous letter which tells him that his mistress loves another. This in-

formation, which he has several reasons for believing to be correct, at first utterly unmans him. Then, as a sensible man and a diplomatist, he involuntarily begins to take the letter itself into consideration and to speculate as to its probable writer. He determines that it has been composed by the Prince. "This problem solved, *the little feeling of pleasure produced by the obviously correct guess* was soon effaced by the return in full force of the painful mental apparition of his rival's fresh, youthful grace." Beyle has not neglected to note the momentary interruption of the pangs of jealousy by the satisfaction of discovery.—In the course of a few days Julien is to be executed. Meanwhile he is receiving constant visits from the woman he loves, but from whom he has been separated for years, and is absorbed by love to the exclusion of all thought of his imminent fate. "One strange effect of this strong and perfectly unfeigned passion was that *Madame de Rênal almost shared his carelessness and gentle gaiety.*" This last bold touch speaks to me of extraordinarily profound observation. Beyle has correctly felt and expressed the power of a happy, absorbing passion to banish all gloomy thoughts (even the thought of certain death) as soon as they attempt to intrude themselves; he knows that passion wrestling with the idea of approaching calamity renders it powerless, when it does not succeed in dismissing it as utterly incredible. It is such passages as these which make other novelists seem shallow in comparison with Beyle.

His characters are never simple, straightforward beings; yet he manages to impart to them, to the women as well as the men, a peculiar imprint of nobility. They possess a certain genuine, though distorted heroism, a certain strength of aspiration which elevates all their emotions; and in the hour of trial they show that they have finer feelings and stouter hearts than the generality of human beings. Observe some of the little characteristics with which he stamps his women. Of Madame de Rênal in *Rouge et Noir* we are told: "Hers was one of those noble and enthusiastic souls which feel almost as keen remorse for not having performed a magnanimous action of which they have perceived

the possibility, as for having committed a crime." Mathilde de la Mole says: "I feel myself on a plane with everything that is audacious and great. . . . What great action has not seemed foolishness at the moment when it was being ventured on? It is not till it is accomplished that it seems possible to the ordinary mortal." In these two short quotations, two uncommon female characters of opposite types, the self-sacrificing and the foolhardy, are outlined with the hand of a master. We feel that Beyle was absolutely correct when, in his letter to Balzac, he defines his artistic method as follows: "I take some person or other whom I know well; I allow him or her to retain the fundamental traits of his or her character—*ensuite je lui donne plus d'esprit.*"

Of the two novels, *Le Rouge et le Noir*, the scene of which is laid in France, is unmistakably the better; in *La Chartreuse de Parme* we only occasionally feel that we are treading the firm ground of reality. Beyle constructed his own Italy upon the foundation of the fantastically interpreted experiences of his youth, and upon us moderns this Italy produces an impression of untrustworthiness. Both in his novel and in his essays he shows that the Italian mind, by reason of its quality of vivid imagination, is much more plagued by suspicions and delusions than the French, but that in compensation its pleasures are more intense and more lasting, and that it possesses a keener sense of beauty and less vanity. We are every now and then surprised by observations in the domain of racial psychology, which, provided they are correct (which I believe them to be), are extraordinarily acute. We are told, for instance, of the Duchess of Sanseverina, that, although she herself had employed poison to make away with an enemy, she was almost beside herself with horror when she heard that the man she loved was in danger of being poisoned. "The moral reflection did not occur to her which would at once have suggested itself to a woman educated in one of those religions of the North which permit personal examination: 'I employed poison and am therefore punished by poison.' In Italy this species of reflection in a moment of tragic passion would seem as foolishly out of place as a pun would in Paris in similar circumstances."

What evidently attracted Beyle most profoundly in the Italian character was its purely pagan basis, which none of the ancient or medieval religions had really affected. But, in spite of the excellence of its racial psychology, *La Chartreuse de Parme* is less to the taste of the modern reader than *Le Rouge et le Noir* from the fact of its containing more of the purely extrinsic Romanticism of its day in the shape of disguises, poisonings and assassinations, prison and flight scenes, &c. A deeper-seated, intrinsic Romanticism is common to both books.

In many ways Beyle is extremely modern ; his constant prophecy, " I shall be read about 1880," has been accurately fulfilled ; nevertheless, both in his emotional life and in his delineation of character, he is distinctly a Romanticist. It is to be observed, however, that his Romanticism is the Romanticism of a powerful and of a critical mind ; it is the element of enthusiasm to the verge of madness and of tenderness to the pitch of self-sacrifice, that is sometimes found in characters the distinguishing features of which are sense and firmness. In Beyle's essentially self-conscious characters this Romanticism acts like a powerful explosive. It is enclosed in a hard, firm body, but there it retains its power. A blow, and the dynamite shatters its casing and spreads death and destruction around—*vide* Julien, the Duchess of Sanseverina, &c. At times these characters appear rather to belong to that sixteenth century which Beyle studied so devoutly than to the nineteenth. Beyle himself remarks of Fabrice that his first inspiration was quite in the spirit of the sixteenth century ; and Mathilde is represented as living her whole life in that spirit. But with this Romanticism of energy and daring deeds Beyle combines the form of Romantic enthusiasm peculiar to the France of 1830. His Julien, the gifted plebeian who is kept from rising by the spirit of the Restoration period, who feels himself eclipsed by the all-prevailing gilded mediocrity, is consumed by hunger and thirst for adventures and impressions, and employs, when he is reduced to impotent hatred, every possible means to raise himself above his original social position, but remains, even when he is for the moment

successful, at war with his surroundings and unsatisfied. As the melancholic rebel, as the vengeance-breathing plebeian, as *l'homme malheureux en guerre avec la société* (Beyle's own name for him), he is a brother, about the same age but more prudent, of the step-children of society whom Hugo paints—Didier, Gilbert, Ruy Blas ; of the hero of Alexandre Dumas' youth, Antony the bastard ; of De Musset's Frank, George Sand's Lélia, and Balzac's Rastignac.

As a stylist, Beyle is directly descended from the prose writers of the seventeenth and eighteenth centuries. He formed his style upon Montesquieu's ; he occasionally reminds us of Chamfort ; he is an admirer of Paul Louis Courier, who, like himself, exchanged a military for a literary career, and whose perspicuous, classic simplicity of style strongly commended itself to him. But when Courier made it his chief aim to attain to perfect harmony and pellucidness of style, when, praising an ancient author, he said of him that he would have let Pompey win the battle of Pharsalus if he could thereby have rounded his own period better, he adopted the standpoint farthest removed from Beyle's. Beyle the stylist has no sense for either colour or form. He neither could nor would write for the eye ; the picture was nothing to him in comparison with the thought ; he never made even the slightest attempt to write in the manner of Chateaubriand or Hugo. And just as little did he appeal to the ear ; poetic prose was an abomination to him ; he detested the style of Madame de Staël's *Corinne*, and scoffed at that of George Sand's novels. It was in his scorn of poetic eloquence that he penned the well-known sentence in his letter to Balzac : "When I was writing *La Chartreuse* I used to read two or three pages of the *Code civile* every morning, to help me to catch the proper tone and to be perfectly natural ; I do not wish to fascinate the reader's mind by artificial means." An author could hardly express greater or more unreasonable contempt for the artistic. Nevertheless, Beyle has artistic qualities. Though the construction of his books is wretched—the drawing of them, so to speak, bad—many of the details are painted with a masterly touch. Though his style is not in

the least musical—which is curious in the case of such a worshipper of Italian music—unforgettable sentences abound in his pages. He was not master of the art of writing a page, but he had the genius which sets its stamp on a word or a descriptive phrase. In this respect he is the antipodes of George Sand ; her page is always much superior to her word ; Beyle's word is far better than his page. He had a genuine admiration for Balzac, but a horror of his style. In *Mémoires d'un Touriste* he expresses the opinion that Balzac first wrote his novels in sensible language, and then decked them out in the ornamental Romantic style with such phrases as "The snow is falling in my heart," &c. Beyle's own style has the merits and the defects which are the inevitable results of his philosophic and abruptly intermittent mode of thought. It is rich in ideas and guiltless of ornamentation, but it is slipshod and jerky.¹ A horror of emptiness and vagueness is its distinguishing and truly great virtue ; writing so full of well-digested matter as his is rare.

Beyle often said that only pedants and priests talk about death ; he was not afraid of it, but he looked upon it as a sad and ugly thing of which it becomes us best to speak as little as possible. When in 1842 he died suddenly, as he had hoped he might, his name was almost unknown to the public. Only three people attended his funeral, at which not a word was spoken. Such notices of him as appeared in the newspapers, though well-intentioned, only proved how little understood he was by those who appreciated him most. But since then his fame has steadily increased. At first he was regarded as a more or less affectedly eccentric original ; and at a later period, when his great gifts

¹ The following consecutive sentences will show at a glance how well and how badly Beyle could write : "Ce raisonnement, si juste en apparence, acheva de jeter Mathilde hors d'elle-même. Cette âme altière, mais saturée de toute cette prudence sèche, qui passe dans le grand monde pour peindre fidèlement le cœur humain, n'était pas faite pour comprendre si vite le bonheur de se moquer de toute prudence qui peut être si vif pour une âme ardente." One has an idea what the writer means, although the sentence, apart from its clumsy construction, is not even logically correct. But immediately upon it follows one which astonishes us equally by its profundity and its wit : "Dans les hautes classes de la société de Paris, où Mathilde avait vécu, la passion ne peut que bien rarement se dépouiller de la prudence, et c'est du cinquième étage qu'on se jette par la fenêtre."

were acknowledged, he was still looked upon as an isolated figure, as a paradoxical, unfruitful genius. I, for my part, see in him not only one of the chief representatives of the generation of 1830, but a necessary link in the great intellectual movement of the century; for as a psychologist his successor and the continuer of his work was no less a man than Taine, and as an author his successor and disciple was Prosper Mérimée.¹

¹ The best appreciations of Beyle are Balzac's criticism of *La Chartreuse*; Taine's of *Rouge et Noir*; Mérimée's notice in the introduction to Beyle's *Correspondance inédite*, somewhat amplified in *Portraits historiques*; Colomb's biographical essay; Sainte-Beuve's two articles in the *Causeries du Lundi*, T. 9; Bussière's article in *Revue des deux Mondes* of Jan. 15, 1843; Zola's in *Les Romanciers naturalistes*; and Paul Bourget's in *Revue Nouvelle*, August 15, 1882. Alfred de Bougy's *Stendhal* is mere plagiarism and self-assertion.

XXI

MÉRIMÉE

READERS of the present generation—familiar with Victor Hugo's contemptuous allusion to Mérimée in *L'histoire d'une Crime*, and apt to see in Hugo only the rhetorically poetic republican, in Mérimée the polished, sarcastic secretary of the Courts of Love of the Second Empire—find it difficult to realise that these two men, whom literary and political antipathies in course of time separated so widely, belonged in their youth to the same camp, and associated not merely on peaceful but on friendly terms. On one of the bright spring days of Romanticism, the all-seeing sun beheld the studiously correct author of *Mateo Falcone* in shirt-sleeves and apron in Victor Hugo's kitchen, where, surrounded by the whole family, he gave the cook a successful demonstration in the art of preparing *macaroni à l'italienne*. And we know that on a certain festive evening Hugo, possibly roused to enthusiasm by that same excellent macaroni, made the applicable and flattering anagram, "M. Première Prose," out of the name Prosper Mérimée.¹

Victor Hugo himself, at a later period, would have utterly denied the applicability of the anagram (when Mérimée's sober style happened to be praised in his hearing, he ejaculated, "The sobriety of a weak stomach!"), but it may safely be maintained that it exactly expresses the opinion of the oldest living generation of Frenchmen. In the estimation of the elderly cultured man of the world, no style surpasses Prosper Mérimée's.

Note that I say man of the world; for precision, simple naturalness, and brevity, though they may be admired by the

¹ *Victor Hugo raconté par un témoin de sa vie*, ii. 159. Eugène de Mirécourt : *Mérimée*, 25.

sensuous and picturesque prose authors of a later day and their public, are not the qualities most highly valued by them. The ordinary well-educated Frenchman, on the other hand, likes a story and dislikes description ; he is, unconsciously, a firm adherent of the principles propounded in Lessing's *Laokoon*, a genuine worshipper of common-sense, who sneers at the Romantic and naturalistic mania for description, and has always infinitely preferred Voltaire's style to Diderot's. The writer who, without confusing his general impression, presents as many facts as possible in the narrowest possible space, approaches the artistic ideal of the average educated man, nay, attains it when, as in Mérimée's case, he combines with this compactness absolute self-control in the matter of tone and style. The older generation in France, to whom the word "Romanticism" has gradually become almost the equivalent of bombastic rhodomontade, can hardly understand how Mérimée was ever reckoned among the Romanticists ; they acknowledge that he took part in the first Romantic campaign, but insist that this happened partly by mistake. Jules Sandeau, in welcoming Louis de Loménie, Mérimée's successor in the Académie Française, related, in order to show the kind of Romanticist Mérimée had been, the old anecdote of the gentleman who, during the Revolution of July, impatiently seized the gun of one of the insurrectionists who could not shoot, aimed at a Swiss soldier posted at one of the windows of the Tuileries, shot him dead, and then politely replied to the entreaties of the insurgent that he should keep the weapon which he used so skilfully : " Many thanks, but, to tell the truth, I am a royalist." Mérimée was, Sandeau thus implied, always a Classicist ; if, in the first stage of his career, he almost outdid the Romanticists, it was only because he could not withstand the temptation to show them how to shoot. The idea underlying this amusing exaggeration is, however, anything but correct. It is easy to prove that Mérimée, in spite of the classic severity of his style, is in many respects a typical representative of the French Romantic tendency. The more we study his character the more convinced of this do we become.

Prosper Mérimée (born 28th September 1803) came of a family of artists. His father, a man of varied culture, was a good painter, who wrote a book on the technique of his art; his mother was also a painter, well known for her portraits of children; she had a talent for storytelling, and was accustomed to keep her little sitters quiet while she was painting them by telling them interesting tales. The portrait which she painted of her only son in his fifth year gives an equally favourable impression of her talent and of her child's looks. The face possesses a style of beauty very uncommon in such a young boy; for there is something of the pride and intellectual superiority of the distinguished man in this infantine countenance framed in fair, soft curls. The eyes are innocent and frank, but there is mischief in the curve of the sagacious, firmly closed lips. The bearing is that of a little prince.¹ One can quite well understand how this child one day, seeing his parents, who had pretended to be angry with him, laugh behind his back at his tears of repentance, determined "never to ask forgiveness," a determination which he adhered to as a man. His mother, with whom he lived until her death in 1852, was a woman of remarkable strength of character, in whose mind the philosophy of the eighteenth century had engendered such an aversion for every form of religious belief that she would not even allow her son to be baptized—a circumstance which he, in later life, used to mention with a certain satirical satisfaction. To a pious and amiable lady who was using all her eloquence to induce him to undergo the ceremony, he replied: "I will, upon one condition, and that is, that you stand godmother, and carry me, dressed in a long white frock, in your arms."

The outward events of Mérimée's life may be simply and shortly narrated. At the age of twenty-two, after completing the legal studies which form part of the education of most well-to-do young Frenchmen, he made a brilliant *début* as an author. During the following six years he led an

¹ A reproduction of the portrait is to be found in Maurice Tourneux's *Prosper Mérimée: ses portraits, ses dessins, sa bibliothèque*.

independent life in the social circles belonging to the Liberal Opposition, dividing his time between literature and the pursuit of pleasure. In 1831, when his political friends came into power, he was appointed Inspector of Historical Monuments, as successor to Vitet, in whose footsteps he had already followed as an author. He fulfilled the duties of his office zealously and capably. Repeated tours in Spain and England, one in the East, and two in Greece, completed his peculiar training and enriched him with stores of impressions of foreign characters and customs. His extraordinary proficiency as a linguist enabled him to reap every advantage from his travels; he moved about in foreign countries like a native. It is especially unusual for a Frenchman to know as many languages as Mérimée did. He spoke English, Spanish (in all its dialects, including the gipsy language), Italian, modern Greek, and Russian, and had thoroughly studied the literatures of these languages, besides mastering those of ancient Greece and Rome. In his official capacity he published accounts of his travels in France, full of erudite detail; these and some studies on episodes in Roman history procured his election to the Académie des Inscriptions in 1841. In 1844 he was made a member of the Académie Française. Under the Second Empire, as an old friend of the Countess Montijo, he was on intimate terms with the Imperial family; and he and Octave Feuillet were long the only literary ornaments of the new court. In 1853 he was made a Senator. The appointment was beneath his dignity, and his acceptance of it injured his reputation, in spite of the fact that he almost never took part in the deliberations of the Chamber. During his last illness Mérimée heard of the fall of the Empire. He died at Cannes on the 23rd of September 1870.

The inner life of this man, as revealed by his books, is by no means so simple. The character of the youth who went out into the world at eighteen was composed of many conflicting elements. He was exceedingly proud; bold and bashful at the same time. He had an audacious intellect and a shy, reserved disposition. To conceal the shyness, which

wounded his pride, he assumed either a stiff, cold manner, or an appearance of frivolity tinged with cynicism. This cynicism became a kind of mannerism with him in conversation with men. As a youth he was certainly not so suspicious and reserved as he afterwards became, but it is a mistake to attribute his general scepticism to any one particular disappointment. He met, like the rest of us, with many disappointments, and was often roughly disillusioned; he was deceived by friends, sacrificed by the woman he loved (d'Haussonville gives particulars in the *Revue des deux Mondes*, 15th August 1877); he learned to know the world, learned that life is warfare, and that a man has not only to protect himself against false and untrustworthy friends, secret and open enemies, but also against those who, as he himself puts it, "do evil for evil's sake." But if the germs of suspicion had not been in him from the first, a dozen consecutive bitter experiences would not have cured him of faith in his fellow-men; for the man of a trustful nature has always had at least an equal number of contrary experiences which outweigh the others. But Mérimée's nature was as critical as it was productive, and men of his character are apt to make the rule by which we judge the professional critic—that he only deserves trust in proportion as he shows distrust—the rule of their lives. We can imagine the suffering which his own poetic impressionability entailed on a man with Mérimée's highly developed critical sense.

The critical temperament is above everything truthful; and Mérimée was remarkably so. His natural audacity, moreover, impelled him to say exactly what he thought, regardless of conventionalities. One sees from his letters how frank he was by nature, how inclined to speak the undisguised truth, and how impatient of conventional falsehoods and even of alleviating or embellishing circumlocutions. This is especially noticeable in the first volume of *Lettres à une inconnue*. Even in these love-letters Mérimée is almost rude when it seems to him that the object of his affections has expressed some merely conventional opinion. Though his fear of ridicule and his ever-increasing scepticism did not

dispose him to knight-errantry or lead him to court martyrdom, he nevertheless, in his fiftieth year, committed a chivalrous folly of which most men of the world would only be capable in their extreme youth. When his friend, the notorious Libri, was found guilty of having abused his position as public librarian to the extent of appropriating and selling a number of valuable books belonging to the nation, Mérimée, unable to believe Libri capable of such an action, undertook his rehabilitation with an ardour worthy of a better cause, and attacked the committee of investigation and the judges in an article in the *Revue des deux Mondes* (April 15, 1852), the sparkling wit of which recalls Paul Louis Courier's pamphlets. A professed Don Quixote could not have acted more foolishly; nor is the case much altered if what the initiated maintain is true, namely, that his ardour was inspired rather by Madame Libri than by her husband.

Under the Empire, and even as a courtier, Mérimée preserved his freedom of speech. I am not referring to the fact that he, as a rule, spoke disparagingly of Napoleon III., which is not particularly to his credit, seeing that he accepted office under that prince's government; but even in conversation with members of the Imperial family he combined frankness with courtesy. Writing in July 1859, he tells that the Empress had asked him in Spanish what he thought of the speech made by the Emperor on his return from Italy. "In order," he writes, "to be both straightforward and courtier-like, I answered, '*Muy necesario!*' (Very necessary)."

Mérimée's natural tendency to outspokenness was, however, held in check by his pride and shyness. He early learned that the man who makes a naïve public display of his feelings not only lays himself open to ridicule, but invites the sympathy and familiarity of the vulgar crowd; and, as a youth, he resolved that he would never wear his heart upon his sleeve. Nor did it need all his mistrust to discover that the great majority of those around him who made a frank and childlike display of their feelings knew very well what they were about. The men who

published their noble-mindedness, their earnestness, their love of morality and religion, their patriotism, &c., in the great market-place of publicity, always seemed to him either to be angling for applause or to be actuated by some business motive. He could not fail to see how well it pays, as a rule, to give expression to noble sentiments and warm feeling, and he found it difficult to suppose others ignorant of the fact. In any case, he could not bring himself to do as they did; he was one of those who cannot bear to proclaim the fact that they love virtue and hate vice, and to be always singing the praises of "the Good, the True, and the Beautiful."

To avoid all comradeship with the calculating "men of feeling," and to protect his emotional life from the gaze of the profane, Mérimée had recourse to the expedient of concealing his quivering sensibility under steely irony, as under a coat of mail. He determined rather to appear worse than he was, than to run the risk of being taken for one of these models of all the virtues. With this aim in view he dealt so hardly with himself that he lost his first fresh, simple naturalness, and acquired instead a manner which, though still natural and simple, was, nevertheless, distinctly a cultivated manner. In *Le Vase étrusque*, the one of his tales which gives most insight into his own intellectual and emotional life, we read of the hero, Saint-Clair: "He was born with a tender and loving heart; but, at an age when one is liable to receive impressions which last for the rest of one's life, too frank a display of his tender-heartedness drew down upon him the ridicule of his companions. He was proud and ambitious, and valued the good opinion of others, as all children do. Thenceforward he made it his study to conceal all the outward manifestations of what he regarded as a dishonourable weakness. He attained his aim, but his victory cost him dear. He succeeded in hiding the emotions of his feeling heart from others, but, by shutting them up in his own breast, he made them a thousand times more painful. In society he acquired the lamentable reputation of being unfeeling and careless, and in

solitude his restless imagination created torments for him which were the more unbearable because he would confide them to no one." It is impossible to ignore the direct self-portraiture in this character sketch, though the colouring is too sombre.

XXII

BEYLE AND MÉRIMÉE

THUS prepared, Mérimée, at the age of eighteen, made the acquaintance of Henri Beyle, who was twenty years his senior. They met at the house of the famous singer, Madame Pasta, who had left Milan and taken up her residence in Paris. It was inevitable that Beyle should exercise considerable influence over a kindred spirit so much his junior. Direct proof of this influence can hardly be given, for, before he met Beyle, Mérimée had written nothing ; but, if we compare the works of the two authors, the resemblance between some of their peculiarities is striking ; and the comparison is further instructive because it serves to throw Mérimée's own special characteristics into strong relief. I consider it impossible that Mérimée can have influenced Beyle, unless, indeed, we reckon as influence the communication of general information ; for Beyle is undoubtedly indebted to Mérimée for many of the observations on the subject of art in his *Mémoires d'un Touriste*. Of the two minds Beyle's was obviously the first matured ; therefore, when the younger of the two friends begins his biographical notice of the elder with the assertion that, in spite of their friendship, they had hardly had two ideas in common in the course of their lives, this obvious exaggeration may reasonably be attributed to the writer's anxiety to prevent his readers from applying certain of his remarks on Beyle to himself.

Beyle and Mérimée resemble each other, in the first instance, in their love of fact. All Mérimée's readers know that what he presents them with is the bare, accurately demonstrable fact, the exactly drawn detail. All that he cares for in history, as he himself confesses in his *Chronique du Règne de Charles IX.*, are the anecdotes ; and of these he

prefers the kind which illustrate the manners and types of character of the period. Exactly the same can be said of Beyle. Anecdote is positively the natural form of his thought ; he thinks in anecdotes. He paints the individual in anecdotes, the period in biographies. His aversion for the vague leads him to write the kind of history which seems to him most full of life, in other words, to communicate fact in the form of a novel, or of a short, realistic drama. And the pithy, short anecdotes which he relates are never commonplace, but invariably the striking expression of some essential fact. In so far the resemblance to Mérimée is marked. When a modern admirer of Beyle (Paul Heyse) praises his short Italian tales, "in which strong, reckless passions assert themselves without any self-deception, and take their course with a fiery, or cold, heedlessness of consequences, prepared in the last resort to have recourse to the knife," we feel that these expressions might, without the alteration of a word, be applied to Mérimée's stories.

Nevertheless, a story as communicated by Mérimée conveys such a different meaning from a story as communicated by Beyle, that it is easy to determine the limits of the elder man's influence upon the younger. Beyle's salient characteristic is the tendency to generalise. The trait of character which is exhibited in any given action, is to him only an instance ; it illustrates a psychological law, or is the evidence of certain social conditions or racial peculiarities, which it is of great consequence to him to elucidate. When, for example, he fills his book *De l'Amour* to repletion with anecdotes, he does it merely for the purpose of showing, in a practical and impressive manner, what he means by the different names which he gives to the different varieties of the passion and their different stages of development. To obtain the reader's assent to the conclusions he draws, he presents his material, his arguments, in the form of anecdotes. In his novels this tendency to generalise has almost a distracting effect. He too frequently explains to his reader : "She acted in such and such a manner because she was an Italian ; a Parisian would of course have acted very differently."

No traces of anything similar are to be found in Mérimée's writings ; no reflections or divagations—strictly accurate, bold representation of his fact, and nothing more. When he has chosen his subject, which is most frequently some survival of ancient savagery that has attracted his attention as an old coin among modern ones attracts the eye of the connoisseur, or an old building in a modern town the eye of the traveller, his whole aim is to make the curious phenomenon stand out in as strong relief as possible from the insipid dead-level of his own day ; he removes everything which might prevent the strange survival of the past from producing its full effect ; but such a proceeding as tracing its connection with the general condition of the society or country of which it bears the impress, never occurs to him. To see things in their whole bearing is not his affair : the bird's-eye view he leaves to others. He seeks and finds a curious phenomenon in the world of reality, delineates it, and in the process of reproduction imparts to it some of his own life ; but he never regards it as anything but the curious phenomenon. And he is as strictly matter-of-fact in interpretation as in delineation. Note, for example, how he protests (in his *Portraits historiques et littéraires*) against any symbolic interpretation of *Don Quixote*, in which work he refuses to see anything but a masterly parody of the romances of chivalry. "Let us leave to solemn German professors," he exclaims, "the honour of the discovery that the Knight of La Mancha symbolises poetry and his squire prose. The interpreter will always discover in the works of a man of genius a thousand poetical intentions of which their author was entirely ignorant." Contrast with this kind of criticism the following fine passage from Sainte-Beuve. "This book, originally a purely topical work, has become part of the literature of the world. It has conquered the imagination of humanity. Every reader has worked his will with it, has shaped it to his taste. . . . Cervantes did not think of this, but we do. Each one of us is a Don Quixote to-day, a Sancho Panza to-morrow. In every one of us there is more or less of this discordant union of a high-flying ideal with the plain common-sense

which keeps close to the ground. With many it is actually only a question of age ; a man falls asleep Don Quixote and awakes Sancho Panza." Beyle would have endorsed these sentiments ; Mérimée was kept from doing so by his antipathy to generalisation.

Their love of the fact in its simplicity produced in both Beyle and Mérimée a strong aversion for French classic rhetoric ; and both are distinguished from all contemporary French Romanticists by the fact that they do not substitute lyric poetry for that rhetoric. Beyle never wrote a line of poetry ; he had no ear whatever for rhythm. In spite of the enthusiastic admiration which he imagined he felt for the Italian poets, he regarded metre as merely an assistance to memory, and could see no reason for it in a composition not intended to be learned by rote. Mérimée is characterised by a similar dislike of verse. He had such a repugnance to the effeminate, languishing music of rhyme, that the numerous poems cited in his writings are, without exception, rendered in prose ; he preferred letting them lose all their character to translating them in verse. The explanation naturally suggests itself that he did not feel capable of writing poetry. But I am rather of opinion that it was his pride which would not allow him to submit his poetry to the criticism of the public. His *Lettres à une inconnue* show that he could write English verse, so the question can hardly have been one of inability. But such talent as he had, he did not cultivate ; an aversion to display of feeling, a shy reservedness, produced the same practical result as Beyle's want of ear.

In this matter, however, as in various others, Mérimée outdoes his master. In the depths of Beyle's soul there was a lyric tendency ; it finds its way to the surface in his persistent enthusiasm for Napoleon, for Italy, for the sixteenth century, for Cimarosa and Rossini, Correggio and Canova, and in all the superlatives which flow almost as abundantly from his pen as from Balzac's. Mérimée, on the other hand, not content with banishing the lyric form from his works, entirely abjures the spirit ; he walls himself in ; no prose is less lyrical than his.

In order to obtain an adequate impression of his literary matter-of-factness, let us for a moment compare his tales, not with Beyle's, but with George Sand's first novels, which were written about the same time. What George Sand offers us in hers is, principally, such a masterly revelation of the inner life of a young woman, with its modesty and its enthusiasm, its impulse to self-devotion and its susceptibility to passion, as no woman had ever given to the world before ; but in the deepest recesses of her soul there is a purpose ; she has a wrong to avenge, wrath to satisfy ; she does not see the sufferings of the female sex from the standpoint of an outsider ; she does not try to conceal that her heart has bled. Mérimée, on the other hand, has no cause, no theory, no political or social bias whatever. He has no enthusiasms and believes in nothing, neither in a philosophic system, nor in a school of art, nor in a religious truth ; scarcely even in the general progress of humanity. The sceptical man-of-the-world, he hardens his heart against all reformers, missionaries, improvers of the world, and saviours of humanity ; he does not answer the question whether or not he agrees with them ; he turns a deaf ear to it. George Sand shows what marriage is in France, and asks her public with a quivering voice : " What do you say to this ? Is it to be endured ? " Mérimée writes *La double Méprise* and ends his tale without moving a muscle of his face.

As a rest from overpowering emotion George Sand goes back to primitive human nature, and with simple, beautiful touches delineates (as in *Mauprat*) the power and the happiness of faithful love, or produces (as in the peasant stories and *Jean de la Roche*) simple, touching, ideal representations of the innate nobility of the human soul. Mérimée does not believe in the ideal, and has no talent for the idyll. There is a sombre, dusky tone over everything he paints ; the impulse of the soul towards a purity which it loves, or a heroism which it admires, is foreign to his art. In her inmost heart George Sand is the lyric poet. Whether she makes the passion of love the centre of her book, concedes it every right and gives it her whole sympathy even when it inspires an unworthy character (as in that remarkable and profoundly

suggestive tale, *Valvèdre*), or whether she is carried away by her admiration for the courage and strength of character of the best of her own sex, she always shares the emotions and passions of her characters, rejoices, weeps, sighs, and smiles with them. Mérimée, on the contrary, resembles Beyle in giving an impersonal, dramatic expression to his ideas and feelings, and surpasses him in the artistic skill with which he does it. He has been at great trouble to shut up his feelings in his own breast, has imposed silence upon them, the absolute silence of the prison cell, and never, never once, does he give expression to them in his own name. He gives voice to them only through fully responsible characters, and that but sparingly. The characters thus evolved stand out before us with unusual vividness, and their language is peculiarly laconic and vigorous. The more intense and tender Mérimée's emotion originally was, the prouder is its outward bearing. There is nothing feminine in him. Even in his female characters it is not their femininity which he brings out. Beyle, a marked contrast to him in this respect, makes, in writing to him, the true and apt observation, that his novels are wanting in "delicate tenderness."¹ His women are masculine and logical in their passions; almost all of them are powerful individualities; even the most frivolous and immoral meet death with quiet fortitude (Arsène Guillot, Julie de Chaverney, Carmen). None of them have the melting Correggio-like quality which Beyle imparted to his female characters.

Beyle's more lyric style and profounder understanding of true womanliness are principally due to the fact that he was at heart an imaginative enthusiast. His matter-of-factness is only skin deep. Hence enthusiasm itself was a favourite theme of his, whereas it was one which Mérimée avoided. Compare them, for instance, as delineators of battle scenes; compare the two best prose descriptions of battles in existence at that time, Mérimée's famous *L'Enlèvement de la Redoute* and Beyle's equally famous account of the battle of Waterloo. They present a striking contrast. In Beyle's pages we have

¹ "Souvent vous ne me semblez pas assez *délicatement tendre*; or il faut cela dans un roman pour me toucher."

a youth's enthusiasm for Napoleon and thirst for military glory depicted with a touch of irony, but also with genuine sympathy ; in Mérimée's we have only the dark side of war—the half-mechanical assault on a redoubt, and the tumult of battle, which he paints with as masterly a hand as Gérôme's, without thought of patriotism, enthusiasm, or any more elevated sentiment than soldier-like stoicism and hope of promotion.

Beyle and Mérimée resemble each other in their attitude to religion, which was a peculiar one for Romanticists. The French Romanticists were originally as little inimical to Roman Catholicism as the German. Several of them began life as good Catholics, and the attitude of the rest was, generally speaking, one either of respect or indifference. But both Mérimée and Beyle were from the very first thoroughly pagan in thought and feeling. And Mérimée's free-thought, as well as Beyle's, was of the ardent type. He was not naïve enough to cherish a species of enmity towards a personal God, but he shared Beyle's detestation of the representatives of religion. His dislike of Christianity is, however, far more indirectly expressed than Beyle's, which is incessantly forcing itself on our notice. He does not, like Beyle, hate Catholicism ; he only smiles at it. He never puts out more than a finger tip from under his black domino. It amuses him to describe insinuating Catholic priests ; and when his characters have occasion to speak of baptism, confession, or any other religious ceremony, he is apt to make them do it "in a sanctimonious, nasal tone." But when the words are his own, we never have more than such cautious, subtle irony as is contained in the following passage. "It was a religious book which Madame de Pienne had brought with her ; and I do not intend to tell you its title, in the first place because I do not wish to injure its author, in the second, because you would probably accuse me of desiring to draw some opprobrious inference regarding such books in general. Suffice it to say that the work in question was written by a young man of nineteen, with the special aim of restoring hardened sinners of the female sex to the bosom of the Church, that Arsène was terribly exhausted, and that

she had not closed her eyes the whole of the previous night. Whilst the third page was being read, that happened which would have happened whatever the book had been — Mademoiselle Guillot closed her eyes and fell asleep."

Here again the difference between Beyle and Mérimée is mainly conditioned by the fact that the former was far less sceptical than the latter. Beyle was a materialist of the school of the Encyclopedists, and as such had firm beliefs. He had his philosophy—Epicureanism, to which he adhered faithfully; his method—psychological analysis; his religion—the worship of beauty in life, in music, in the plastic arts, and in literature. Mérimée has no philosophy; one cannot imagine anything less dogmatic than his half-stoical, half-sensual turn of mind; and he has no religion; he worships nothing. He avoids enthusiasm as carefully as if it were a disease. We are impressed by this fact in reading his remarks on Leonidas and the battle of Thermopylæ in the famous essay on Grote's *History of Greece*. He tells how he himself some years before had spent three days at Thermopylæ, and confesses that, "prosaic as he is," it was not without emotion that he climbed the little height where the last of the Three Hundred fell. But he did not allow himself to be overcome by his emotion. He examined the Persian arrow-heads, and found that they were of flint—these Asiatics, therefore, were but poor savages in comparison with the Europeans; if we have cause to marvel at anything, it is that they made their way through the Pass at all. He proceeds to criticise Leonidas severely for having occupied this impregnable position himself, leaving the other pass, which was much more difficult to defend, in charge of a coward. The death of Leonidas was undoubtedly the death of a hero; but let us picture to ourselves, if we can, his return to Sparta after having surrendered the key of Hellas to the Barbarians. Mérimée comes to the conclusion that Herodotus has written history as a poet, and moreover as a Greek poet, whose chief aim it is to throw the beautiful into strong relief; and he ends with the question: Can it be said that in this case the fiction is of more value than the truth?

Ninety-nine men out of a hundred would unhesitatingly answer: Yes. Mérimée does not. He is writing in 1849, and with recent historical tragedies in his mind he answers: "Possibly. But it was by misrepresenting Thermopylæ, misrepresenting the ease with which three hundred free men could resist three million slaves, that the orators of Italy persuaded the Piedmontese to pit themselves alone against the Austrians." Compare with this sceptic spirit of Mérimée's the enthusiastic and simple faith with which Beyle retails the untrustworthy legend of Beatrice Cenci.

The period of 1830 was a time when the most eminent authors of France were very much on their guard against any excess in the matter of patriotism. The newly aroused appreciation of the merits of foreign literatures led, by a natural reaction, to contempt for their own and its classic authors, and even at times for the French spirit generally. The first, tolerably foolish, attack made by the Romantic School on Racine is a well-known episode. French classic literature was declared to be a literature only suitable for the schoolroom. Victor Hugo, who was by no means generally lacking in national pride, exclaimed, in the preface to *Les Orientales*: "Other nations say, Homer, Dante, Shakespeare. We say, Boileau." Hugo's youth had been spent in Spain, and he treated Spanish themes in his first dramas (*Inez de Castro*, *Hernani*), retaining the Spanish division of the play into days instead of acts. Spain and Italy were the Promised Land of the budding Romanticists. Alfred de Musset wrote *Contes d'Espagne et d'Italie*; Théophile Gautier never wearied of showering maledictions on the cold climate and colourless customs of France, called Spain his true fatherland, &c., &c.

Beyle and Mérimée both exemplify in a very marked degree this protest against national vanity. In Beyle's mouth the word "French" was almost a term of contumely; his satirical appellation for Frenchmen was *les vainvifs*; his books teem with such ejaculations as: "Could anything be more comical than to ascribe depth of character to a Parisian?" He calls his country, "le plus vilain pays du monde, que les nigauds appellent la belle France."

We have seen that he eventually renounced his nationality. Mérimée, who was almost as much in love with Spanish as Beyle with Italian customs, had the essentially Romantic leaning to the foreign, the exotic ; and he too, like his older friend, considered one of the leading traits of French national character to be that constant attention to the opinion of others (*le qu'en dira-t-on*) which destroys all originality, makes a joyless thing of life, and forms the best foundation for the hypocrisies of society. His general opinion of his countrymen was a tolerably low one, and he took no pains to conceal the fact from them. But, unlike Beyle, he in the end proclaimed his allegiance to the old gospel, the old creed, of patriotism. The step was not an easy one for a man who hated patriotic phrase-mongering like the plague ; it took nothing less than the downfall of France to draw any expression of love for his country from his lips. But in a letter dated September 13, 1870, he writes : "All my life long I have endeavoured to keep free from prejudices, and to be a cosmopolitan rather than a Frenchman ; but all these philosophic draperies are of no avail. I bleed to-day from these stupid Frenchmen's wounds, I weep for their humiliations, and, ungrateful and foolish as they are, I love them in spite of everything."

In his estimate of Beyle's character, Mérimée (in this agreeing with Sainte-Beuve) decides that one of its most marked traits was his fear of being duped. "Thence arose," he writes, "that artificial hardness, that overdone analysis of the low motives of all generous actions, and that resistance to the first impulses of the heart, all of which, in my opinion, was more assumed than real. The aversion and contempt with which sentimentality inspired him often led him into the contrary exaggeration, to the great scandal of those who, not knowing him intimately, took all that he said of himself literally." This fear of being duped, with all its consequences as here described, was quite as characteristic of Mérimée himself as of Beyle ; only that Mérimée, being of a more refined nature, had to do more violence to himself in the process of acquiring that cynical tone which in the end became as natural to him in inter-

course with men as was insinuating gallantry in intercourse with women. He too, as a young man, enjoyed being considered a monster of immorality ; and it was only when some comic incident, such as that of the country lady's refusing to travel alone with him in the diligence,¹ showed him what his reputation really was, that he felt a few days' remorse for his folly. Horror of hypocrisy actually made Mérimée a hypocrite, inducing him to feign vice and hard-heartedness ; and his fear of being deceived not only led him to deceive others, but to cheat himself out of many pure and simple pleasures. It is not only on the stage, as Gorgias says, that the dupe is often wiser than the man who is never duped. He who does not live in constant fear of treachery has more courage, is more productive, realises more of the possibilities which lie latent in his soul.

In Mérimée's case the constant fear of exposing himself had two bad consequences which it had not in Beyle's. In the first place, it produced in him in course of time a kind of official stiffness. As a member of the Academy and of the Senate, and as the trusted favourite of the Imperial family, he had to appear in public and make speeches on occasions when he could not but inwardly laugh at the figure he cut and at his own words. Beyle never placed himself in a position which obliged him to speak with respect of things he scorned, or to pay compliments to blockheads. It was a sincere feeling which he expressed in the words: "When I see a man strutting about a drawing-room with any number of orders on his coat, I involuntarily think of all the meannesses and the contemptible, nay, often treacherous actions which he must have committed to have amassed so many proofs of them."

In the second place, the fear in question made Mérimée so severely critical of himself as an author that he became unproductive. Beyle's motto was: "No day without its line." Mérimée never wrote much, and at last stopped altogether. His demands of himself in the matter of plasticity and technical perfection were so excessive that he

¹ *Lettres à une inconnue*, i. 72.

preferred withdrawing from the contest with his own ideal to risking defeat. It seemed to him that it was better to rest contented with what he had done than to stake his reputation as an artist on any new work. And it made it the easier for him to refrain, that he was by nature of a reserved, retiring disposition, and not impelled by any uncontrollable impulse to constant production.

It was in vain that Beyle reproached him for "laziness." Amongst the causes of that laziness there was one which Beyle did not understand, and which constituted the main difference between the two men. Beyle was a psychologist and a poet, but not an artist; Mérimée was an artist to his finger-tips. It is as the artist and as the artist alone that he is great; and his superiority to Beyle lies in his artistic skill. It was he who gave imperishable artistic form to that wealth of intellectual material which Beyle brought to light. And the laziness was anything but absolute idleness. It found expression in essays, descriptions of historical monuments, translations from the Russian, and modest but careful historical research and historical writings. Mérimée was a philologist and an archæologist, a scholar and a scientist. His art may be likened to an oasis lying in the midst of his arid technical studies; it borders on science on every side, and the passage from it to historical writing is an easy one; for there comes a moment when the love of fact and the passion for accuracy and precision can no longer find satisfaction in merely imaginary portraiture. In this particular the history of Mérimée's personal career as an author resembles the history of the Romantic School; he reflects a great movement on a small scale. For in France as well as in Germany, scientific criticism and historical research followed in the path which the literary criticism of the Romanticists had opened up for imaginative literature. When the poets had done with the foreign and medieval material, the scientists began to deal with it in the spirit which poetry had evoked.

As Mérimée's fiction was always in a manner the offspring of his researches, as many of his stories, such as *Carmen*, *La Vénus d'Ille*, and *Lokis*, are even sportively set in

a framework of archæological or philological investigation, it was natural enough that science should gradually make its way from the outside to the heart of his work. In his position as a scientific man lies the last great difference between him and Beyle. Mérimée is not a scientist of the first rank ; he has the second-class qualities of thoroughness and trustworthiness, but lacks the spark of inspiration which he possesses as an author. He has, however, the distinctive sign of the true man of science ; he never speaks of what he does not understand ; he never indulges in random conjectures or ingenious paradoxes ; he progresses step by step. At times he may be dry and wooden, but he never makes a mistake.

If Mérimée is the sober, uninspired man of science, Beyle is the inspired scientific dilettante, with all the signs of genius, but also all the signs of dilettantism. His books teem with daring assertions, indemonstrable conjectures, theories regarding nations with whose languages he was unfamiliar, amateurish paradoxes like that which places Werner's *Luther* in the forefront of German drama. His essays are as entertaining and suggestive as Mérimée's are tiresome and dry ; but Mérimée's conclusions are founded upon rock, Beyle's too often built upon sand.

Thus, both as the scientist and the author, Mérimée marks an advance upon Beyle. He is a man of a narrower and less fertile mind ; but the contents of his mind are infinitely better ordered, and he is master of a highly perfected artistic style.

XXIII

MÉRIMÉE

MÉRIMÉE's earliest attitude as the dramatist and novelist is an attitude of literary aggressiveness. Although by nature an observer, he does not, like Balzac, set himself the task of representing, in all its breadth, the world he sees around him ; neither is it his ambition that posterity shall study in his works the customs and ideas of his period ; he desires to challenge a prevailing taste ; and with the object of irritating and rousing his fellow-countrymen, he generally chooses themes which have as little connection as possible with modern civilised society.

It was natural that his hostility should first vent itself upon literary sentimentality. The shy, proud youth was penetrated with the idea that it is the duty of the author to communicate his ideas to the public, but that his dignity as a man requires him to keep his feelings to himself. But in this opinion he received no support from the French literary men of the day. Ever since Rousseau's novels, not to mention his *Confessions*, had prepared the way for orgies of half-real, half-fictitious emotion and a communicativeness which kept back nothing, a series of authors, from Chateaubriand to Lamartine and Sainte-Beuve, had dissected themselves for the entertainment of the public, initiated their readers into the secrets of their hearts, in short, unreservedly satisfied the low curiosity of the vulgar herd. And with what aim ? To win its sympathy. Mérimée was far too proud to desire it. "For Heaven's sake no confessions !" he says to himself the first time he puts pen to paper. And to avoid all risk of becoming sentimental or morbid, he conceals himself completely behind the characters he describes, allows them and their destinies free play, and never expresses his

opinion of their conduct. Beyle, who had quite as strong an aversion for sentimentality, was unable to refrain from putting in his word; Mérimée makes himself invisible, inaudible, untraceable. But his temperament makes it impossible for him to do this in any other way than by confining himself to the representation of intense, determined characters, who follow their impulses without much deliberation or talk, are carried away by their passions, and suddenly, unexpectedly, proceed to action. "To me," says Mérimée's South American sea-captain in *La Famille Carvajal*, "all these tragedy heroes are phlegmatic, passionless philosophers. If one of them kills his rival in a duel or any other manner, remorse overpowers him immediately and makes him as soft as a woollen mitten. I have seen twenty-seven years' service, I have killed forty-one Spaniards, and I don't know what such a feeling is. . . Characters, emotions, actions—everything seems unnatural to us when we read these plays aloud in the mess-room. They are all princes, who vow that they are madly in love, and dare not so much as touch the tips of their mistresses' fingers, but keep these ladies a boat's hook length off. We sailors go to work more boldly in such matters."

Mérimée does not write for the "bourgeois," into whose eyes the slightest emotion brings tears; he addresses himself to people of stronger nerves, who require more violent shocks to move them. Therefore away with the regulation lengthy introductions, and all the preparations and omens of tragedy! Human beings with blood in their veins do not deliberate so long; and nervous weakness is not an interesting spectacle to any but the neurotic. If a woman loves, what can be more natural than that she should say so, and, regardless of every other consideration, make the intervals between the first avowal, the first kiss, and the first embrace as short as possible? If a man hates with a manly hatred, what more natural than that he should put an end to his torment and his enemy's life with a stab or a shot? It is, undoubtedly, natural, when the race which the author chooses to depict is not an effete, but a vigorous one; and this is the explanation of Mérimée's tendency to give to

every feeling the character of a fierce passion, to dwell upon what is cruel and hard, to make death—not tragedy death, but real death, in all its cold, hard pitilessness—the dénouement of every tale which he sends out from his artist's workshop. It explains what may be summed up in a word as *l'atroce* in his writings.

He is familiar with death. If the old designations were applicable in his case, we should call him a great tragic author ; but Mérimée does not believe in what dogmatic upholders of Aristotelian principles call tragic expiation. Concerning the representation of death in the works of other authors he seems to say with Schiller :

“Aber der Tod, Ihr Herrn, ist so ästhetisch doch nicht.”

Deepest down in his soul lies the love of strength. But he does not, like Balzac, love strength in the shape of strong desire, strong passions ; he loves it in the form of original force of character and of stirring, decisive event ; and therefore he naturally begins by feeling and reproducing the poetry of decisive event, long before he is mature enough to represent that of simple, strong character. Of all events, death is the most decisive ; and hence it is that he falls in love with death—not, be it observed, with death as it is conceived of by spiritualists and believers, not with death as a purifying passage to another existence, but as a violent, sudden, bloody termination. Like Sièyes, he is for *la mort sans phrase*.

The idea not unnaturally suggests itself that a certain want of feeling, a certain tendency to cruelty, in Mérimée the man, probably lay at the root of this literary hard-heartedness. It can, however, almost be proved from direct assertions of his own, that the most extravagant manifestations of the quality were originally called forth by his strong aversion to sentimentality in literature. In his essay on the friend of his youth, Victor Jacquemont, we come upon the following passage : “I have never known a more truly feeling heart than Jacquemont's. His was a loving, tender nature ; but he took as much pains to conceal his sensibility as others do to dissimulate their evil inclinations. In our youth we had been repelled by the false sentiment of

Rousseau and his imitators, and the result in our case was the usual one—an exaggerated reaction. We wished to be strong, and therefore we jeered at sentimentality.”

It is, nevertheless, self-evident that this hatred of the pathetic, which contrasts so strongly with the extreme sentimentality of most of Mérimée’s youthful contemporaries, and this predilection for the violent and the savage, were not purely and simply products of a spirit of contradiction. To gauge the strength of the predilection we have but to glance at the history of Mérimée’s development: in another man we should expect to see such a feeling checked in its first outbreaks by the lighter, brighter mood of youth, and tempered in age by waning vigour. But such was not the case with Mérimée. His love of violent solutions is of the same age as his love of pen and ink, and the horrors and terrors with which in the works of his mature manhood his genius produces a tragic effect, become in those of his old age merely gloomy and repulsive.

In the *Théâtre de Clara Gazul*, Mérimée’s first book, published when he was only twenty-two, it is amusing to observe the conflict of youth with the inveterate natural bias towards gloom and violence. Read superficially, the book produces the effect of a tolerably serious work. Professing to be written in the Spanish style, it nevertheless differs in many essential particulars from Spanish dramatic literature. The plays of which it is composed have no mutual resemblance; they do not, like the mantle-and-dagger tragedies, monotonously repeat the same types of character and the same situations, produced by jealousy and a touchy sense of honour; nor do they accept the extremely conventional ideas of morality current in the tragedies in question. Mérimée’s characters have distinctly defined individualities; and instead of exhibiting superhuman self-control and resignation, they are carried blindly away by their passions and desires. Still less resemblance is there between these plays of Mérimée’s and the great series of romantic and fantastic dramas (some of them breathing the spirit of Catholicism, others lacking it) in which Calderon reaches the zenith of his productive power and displays all his wealth of colour. It is only

with certain heavy Spanish dramas, such as Calderon's *El alcalde de Zalamea*, *Las tres justicias in una*, *El medico de su honra*, *El pintor de su deshonra*, or Moreto's *El valiente justiciero*, that certain of Mérimée's, for example *Inès Mendo*, harmonise in their general tone. Taken as a whole, instead of being what it pretends to be, namely serious, the book is arrogantly wanton and audacious ; genuine French frivolity and satire peep out beneath the costume of the Spanish actress. Personages are introduced upon the stage whom, as we are told in the preface to *Une Femme est un Diable*, our nurses taught us to regard with reverence. But the author hopes that "the emancipated Spaniards" will not take this amiss.

Clara Gazul is, then, a merry book ; the good lady who wrote it is no prude. But what a strange kind of mirth it is ! Amongst its manifestations is the free use of the knife. If we try to find a parallel to it, nothing suggests itself but the sportive springs of a young tiger. Mérimée finds it almost impossible to end without killing all his principal characters, and one sword-thrust succeeds the other almost automatically. But he amuses himself by destroying the illusion directly after the catastrophe ; the actors rise, and one of them thanks the audience for their kind attention ; the whole thing is turned into a jest.

Doña Maria.

Help ! She is poisoned, poisoned by me. I will see to my own punishment ; the convent well is not far off. (*Exit hurriedly.*)

Fray Eugenio (to the audience).

Do not take it too much amiss that I have caused the death of these two charming young ladies ; and graciously excuse the shortcomings of the author.

Thus ends the wild play *L'Occasion*. The wittiest criticism passed on these dramas, and the style in general, is contained in a sentence in Alfred de Musset's *Lettres de Dupuis et Colonet* : "Souvient l'Espagne, avec ses Castillans, qui se coupent la gorge comme on boit un verre d'eau, ses Andalouses qui font plus vite encore un petit métier moins dépeuplant, ses taureaux, ses toréadors, matadors, &c."

It was not in Mérimée's works alone that the Spain of the young Romantic School (to which De Musset himself contributed the pale-faced, brown-necked Andalusian beauty) was so passionate and hasty. But no one took such delight in it all as he. And the themes he chose in his old age are in complete accordance with this taste of his youth.

His last tale, *Lokis*, is the story of a young Lithuanian count of mysterious descent, who from time to time is possessed by, or at least feels that he possesses, the instincts of a wild animal. He goes mad on his wedding-night and kills his bride by biting her throat. The count's character is drawn with delicate skill; the progress of his mental derangement is indicated by a few slight but graphic touches; and Mérimée has evidently enjoyed contrasting this wild young Lithuanian nobleman with a peculiarly worthy and dull German professor (the German of French fiction prior to 1870), a guest in the count's house, who writes every evening to his *fiancée*, Fraülein Weber, and communicates the horrible catastrophe to the reader in one of his letters. But the impression left by this vampire tale is one of disgust mingled with horror. The masterly treatment, the perfect style, the refined manner in which the loathsome subject is dealt with, remind us of the white kid gloves of the headsman. The story is only of interest to us as a proof of the strength retained by one of its author's original tendencies.

Personally characteristic of Mérimée as this tendency undoubtedly was, it is plainly of near kin to a tendency of the whole of that school to which Southey gave the name of the "Satanic." The influence of Byron is unmistakable. By 1830 Frenchmen were thoroughly weary (as Englishmen had been for some time) of the "Immanuelistic" literature of the Reaction. The sceptre of literature had passed from the hands of Lamartine into the hands of Victor Hugo, whose *Orientales* contain most sanguinary pictures of war and destruction. Lamartine himself, the Seraphic poet in chief, had struck a Satanic note in *La Chute d'un Ange*. And a young poet of Victor Hugo's school was treating gruesome themes in short, artistically

finished stories at the same time as Mérimée, and entirely uninfluenced by him. I allude to Petrus Borel, who died poor and unknown. His *Dina, la belle Juive*, will bear comparison with any of Mérimée's tales of horror. Poor Borel was an enthusiast, an ardent moralist, who, concealing his fervour beneath his realism, desired to inspire indignation with the deeds of violence he described. The refined, polished Mérimée is often only pretending to be bloodthirsty because it amuses him to frighten his readers, especially those of the female sex. But in both cases we have also the genuine Romantic defiance of the "bourgeois."

Mérimée has not escaped unpunished for thus yielding up his talent to the service of literary bloodthirstiness. Though he avoided his Nemesis during his lifetime, she overtook him after death. When De Loménie pronounced the customary panegyric in the Académie Française, he concluded by expressing the opinion that what was wanting in Mérimée's life was the peace and joy of the domestic hearth—that he would have been happier as the father of a family, "with four or five children to bring up." And when his friend, Countess Lise Przezdzieńska, published, under the title of *Lettres à une autre inconnue*, a series of his letters to her which were certainly never intended for publication, she devoted the proceeds of her book to the payment of masses for the soul of her anti-Catholic friend.

XXIV

MÉRIMÉE

AT the time when Mérimée made his literary début in the disguise of a Spaniard, the Classic drama had reached the stage when the personages of a play had all, like the pieces on a chessboard, their prescribed duties and moves. There were the stereotyped king, tyrant, princess, conspirators, &c. It mattered not whether the queen who had killed her husband was called Semiramis, Clytemnestra, Johanna of Naples, or Mary Stuart, whether the lawgiver's name was Minos or Peter the Great or Cromwell—their words and actions, thoughts and feelings, were always the same. A young poet of the Classic School, who had treated a subject from Spanish history in a manner which was objected to by the censor, got out of the difficulty by transferring the action of his play with a stroke of the pen from Barcelona to Babylon, and from the sixteenth century to the days before the Flood. "Babylone" had the same number of syllables and rhymed with the same words as "Barcelone," and scarcely any other alteration was necessary.¹ The Spain which Mérimée, in the guise of Clara Gazul, shows to his readers, is not the country in which this Barcelona was situated. Nor does he rest content with masquerading as a Spanish lady. The genuine Romanticist, he regards it as the main task of the author to represent the manners and morals of different ages and countries without a touch of varnish or whitewash, bringing out distinctly and strongly what in those days was called "local colour." He therefore transforms himself into an inhabitant of the most dissimilar countries, in all different stages of civilisation. He is in imagination a Moor, a negro, a South American, an Illyrian, a gipsy, a Cossack. But all

¹ Guizot : *Shakespeare et son temps*, 294.

things remote and foreign do not possess an equal degree of attraction for him. Indeed he is actually repelled by culture and polish. As Théophile Gautier preferred to visit each country at the season of year when its climate is most characteristic—Africa in summer, Russia in winter—so Mérimée preferred imaginary excursions to the regions whose inhabitants have the least regard for human life, the strongest passions, the wildest and most determined characters, and the most violent original prejudices. He does not confine himself to the present. He is keenly interested in the barbarities of the peasant wars of the Middle Ages; he conjures up the age of Charles IX., and writes a masterly account of the massacre of St. Bartholomew. He is as familiar with fourteenth-century Spain and seventeenth-century Russia as with ancient France and ancient Rome. As the archæologist and historian he has examined inscriptions and monuments, buildings, ornaments, and weapons, and has studied documents and manuscripts in many languages of which the ordinary literary man knows nothing. This gives his descriptions a truthfulness which was uncommon in his day.

It is his passion for strength in its primitive nakedness which endows him with the historical sense. Hence the heroes of his historical works are always the wildest and most daring characters—Sulla, Catilina, Don Pedro the Cruel of Castile, the first pseudo-Demetrius, &c., &c. His conscientious accuracy and his distrust of the part played by imagination in science rob his historical works proper of life (he is most successful in *Don Pedro I.* and *Épisode de l'Histoire de la Russie*); but he at once imparts life to any period which he treats as the imaginative artist. After Vitet had shown, in his masterly *Scènes historiques*, how real history can be presented in a free dramatic rendering, Mérimée gave France, in *La Jaquerie*, the picture of a much earlier and more savage age than that which his forerunner and teacher had subjected to poetic treatment. He aptly indicates the spirit of his work in the ironically applied speech of Molière's Mascarille, which he affixes to it as motto: "C'est mon talent particulier, et je travaille à mettre en

madrigaux toute l'histoire romaine." He has entered with wonderful understanding into the customs and follies, views and prejudices, which constituted the spirit of that far-off age. Let us take one character as an instance—Isabella, daughter of the Baron d'Apremont, a typical high-minded, amiable young girl of the feudal period. Her heart is pure, her morals are of the strictest, she is merciful to the suffering and the vanquished. To the brave and faithful man-at-arms who goes through fire and water for her sake she is very gracious ; she begs her father to give her this serf, and in gratitude to him for having saved her life she makes him her equerry ; she even embroiders him a purse. But he dares to love her ; and then everything is at an end. She overwhelms him with contemptuous reproaches, repulses him with scorn, and considers herself degraded by his having dared to lift up his eyes to her. Compare this lady with one of Ingemann's noble maidens ; imagine how the latter, scorning all the prejudices of her day, would have valued the noble heart which beat under the simple jerkin ; and note the difference between an idealistic and a bold, historically accurate representation of a coarse and vigorous age. One more example—the scene which takes place at night in front of a lonely hut in the forest, to which the brutal English freebooter-chief, Siward, has conveyed Isabella, whom he has carried off after the assault in which her father has been killed. The whole is nothing but the conversation of two troopers who are holding the saddled horses at the door, and pass the time in talking of the act of violence which is being committed within. But the impression produced is so vivid that it stamps on our minds a picture of the whole age. It is, however, a fault in this work, that the author, in his aversion for sentimentality, has crowded together so many cruel and horrible actions, that in the general savagery the differences which undoubtedly existed then, as now, between society as a whole and single individuals, are overlooked.

The separate personages in his *Chronique du Règne de Charles IX.* stand out much more clearly from the background. They have strongly marked characteristics without

on that account being modern (except perhaps George Mergy); indeed Mérimée has bestowed such attention on details that each chapter in its graphic coherence forms a little whole, and the work in its entirety produces the effect of a mosaic design of character portraits and pictures of society. In the last of his semi-historical works, *Les Débuts d'un Aventurier*, we observe that what attracts him in the false Demetrius is the primitive cunning, the rough, vigorous Cossack character, and not those mental conflicts, ensuing on the fraud, which fascinated Schiller. Mérimée may be said to leave off where Schiller begins. The manners and customs of a definite group of human beings at a definite period are of far more interest to him than what these human beings have in common with universal humanity; hence here as elsewhere in his historical fiction, it is not the intellectual or emotional side of life which he shows us, but its character side—the results of strong, concentrated will-power. When he writes of modern times, he describes gipsy or brigand life, as in *Carmen*, a vendetta, as in *Colomba*, a horrible murder on the wedding-night, as in *La Vénus d'Ille* and *Lokis*. Or if he lays his plot within the pale of modern society proper, he either describes peculiarities of those classes which labour under social disadvantages—the bold language and irregular ideas of young ballet-dancers and actresses, the erotic temptations of Catholic priests; or contents himself with anything in the life of the upper classes that means character—a passionate love-affair terminated by a duel, a case of adultery which leads to the suicide of one of the parties concerned, any thoroughly scandalous story which it delights him to cast in the teeth of the effete, hypocritical society of the day. He feels himself in his element amidst merciless strokes of fate, terrible vicissitudes, violent passions which, when they are fortunate, override the conventions of society, and when unfortunate, are called crimes. Hence it was that modern Russian literature was so sympathetic to him. The works of Pushkin which he translated, *La dame de Pique* and *Les Bohémiens*, have themes closely akin to those which he treated himself.

Two characteristic feelings lie at the root of Mérimée's disinclination to apprehend and treat the trenchant catastrophes in human life as tragic catastrophes; the one is a kind of fear that the trenchancy which he loves will lose its edge by the introduction of a reconciling element; the other is his disbelief in a greater, comprehensive whole, of which the single incident forms a part. When he produces, as he at times does, a genuinely tragic effect, it happens almost against his will, and is the result of a more mature and profound understanding of the human soul, and of a sympathy, growing with his growing experience of life, for cases in which there is a necessary connection between character and destiny. In his romance of the days of Charles IX., when he makes the one brother fall by the hand of the other, he, the scorner of the symbolic, as a matter of fact represents all the folly and horror of the religious and civil war in one melodramatically tragic, symbolical picture. And when, in the little tale *La Partie de Trictrac*, the unfortunate officer who has cheated on one solitary occasion becomes so miserable in the consciousness of his shame that he is driven to commit suicide, the story imperceptibly assumes the character of a tragedy of honour.

In another little work of art, *La double Méprise*, Mérimée endeavours to represent the web of chance events, of conflicting and wrongly comprehended instincts, which make life so meaningless, and even what is saddest as foolish as it is sad and hideous; but as he unfolds the inner history of the painful incident, and as we by degrees learn that that which seemed foolish was inevitable, it ceases to be foolish. The gist of the story is that a young married woman, Julie de Chaverny, whose dissatisfaction with her married life is developing into actual unhappiness, is led by a chain of ideas and emotions, slight in themselves, but welded together like links of iron, to give herself to a man whom she in reality does not love, and then to take her own life. Mérimée's art displays itself in this case in the calm assurance with which he takes his reader's hand and leads him through the labyrinth of all these ideas and emotions to a climax which is as inevitable as it is

illogical. Two inimitable passages are the conversation in which Darcy arouses Julie's enthusiastic admiration by the modesty and humour with which he unwillingly recounts his own gallant deeds, and the conversation in the carriage, during which every utterance of Julie's, her resistance even more than her confessions, brings her nearer to her fall. The situation is summed up in the following classic sentence, prepared for by everything that has gone before: "The unfortunate woman believed at this moment in all sincerity that she had always loved Darcy; that she had felt the same ardent attachment to him during all the six years of his absence as she did at that instant." Mérimée understood what a power, what a tragic motive force in human life, inevitable illusion or self-deception is. It is the source to which not only half of human happiness, but a considerable proportion of human misery may be traced.

But Mérimée approaches nearer than this to tragedy proper, where the fateful element sinks deep into the character, mingling with it as a poison mingles with the blood. Think of *Carmen*. From the day of José's first meeting with Carmen, the gipsy girl, the course of his life is changed; and he, the honest, good-hearted man, becomes of inevitable necessity, for her sake, a robber and a murderer. Nay, the author, whose aim as a young Romanticist was to hold as far aloof as possible from the poets who wrote tragedy in the ancient Greek style, approaches, in *Colomba*, with his modern Corsican heroine, nearer to Greek tragedy than any of his fellow-countrymen who hymned the fate of one or other of "Agamemnon's imperishable race." Not without reason has *Colomba* been compared to Elektra. Like Elektra, she broods, to the exclusion of every other thought, on the unavenged death of her father; like Elektra, she incites her brother to take a bloody revenge; and she is even less of the stereotyped tragedy heroine than Sophocles' young girl, for, clad though she is in the steel panoply of appalling prejudices, she bears herself simply and lovably. She is at once blood-thirsty and childlike, hard-hearted and girlish; a fierce grace is her characteristic trait. It is easy for us now to see how much more nearly akin this fresh, vigorous daughter of

a little southern island race is to the old Greek female characters than are all those princesses who walked the French stage in buskins, and borrowed the names of Elektra, Antigone, or Iphigenia. But she is perhaps still more nearly related to the heathen daughters of a far-away northern isle, the women of the Icelandic sagas, who brood with such passionate obstinacy over their family feuds, and force the unwilling men to take blood for blood.

In this same *Colomba*, which is Mérimée's most famous work, Romantic "local colouring" celebrates its most signal triumph. The story is pervaded by the genuine aroma of Bonaparte's native isle, and breathes the genuine Corsican spirit. As a proof of the fidelity with which Corsican customs are reproduced, as well as of the popularity of the book, it may be mentioned that when Mérimée was waiting in court to hear the verdict in the Libri case, a Corsican ex-bandit came forward from among the audience and quietly offered, in case of the verdict being given against him, to revenge him by assassinating the president of the court. Better evidence of the correctness of Mérimée's colouring could hardly be required. But Mérimée would not have been Mérimée if he had not (at the very time when he was publishing *Colomba*) saved his reputation as the enemy of all theories by making merry over this same much-talked-of "local colouring." In the preface, written in 1840, to the second edition of *La Guzla*, his collection of fictitious Illyrian popular songs and ballads, he tells that, "in the year of grace 1827," he was a Romanticist with an enthusiasm for local colour, nay, the firm belief that without it there was no salvation. By local colouring he and his comrades meant what in the seventeenth century went by the name of "manners" (*mœurs*); but they were very proud of their word, and imagined themselves to be the inventors of the thing as well as the word. His devotion to local colouring inspired him with the desire to visit Illyria; want of money was the chief obstacle to his carrying out his wish; the idea occurred to him to write a description of his travels in anticipation and pay for the tour with the profits of his book; but he gave up this bold plan, and instead manufac-

tured, with the assistance of a guide-book and the knowledge "of five or six Slavonic words," a collection of "ballads translated from the Illyrian." Every one was deceived.¹ A German savant of the name of Gerhardt actually translated *Guzla* (along with two other volumes of Slavonic poetry) into German, and this, moreover, in the original metre, which he had been able to trace in the French translator's prose. After Mérimée had thus discovered how easily "local colouring" may be obtained, he forgave Racine and the Classicists their lack of it.

We are conscious, under all this witty pleasantry, of the distinguished author's vexation with himself for having borne a banner, belonged to a party, even though it was only in literature and as a youth. And the preface, moreover, does not tell the exact truth ; for Mérimée's Illyrian prose ballads, though by no means remarkably good in other respects, are distinctly the product of intelligent and careful study, and accurately reproduce the style of Slavonic popular poetry. But Mérimée could never write of himself without self-depreciation. His prefaces, when he on a rare occasion condescends to enter into direct relations with the public by means of a preface, are distinguished by a nonchalant, apathetic humility, a manner which isolates the man who assumes it more completely than the most exaggerated self-assertion.

¹ Goethe alone publicly proclaimed Mérimée to be the author of the Illyrian poems. In one of his letters Mérimée makes some not unreasonably caustic remarks on the explanation given by the great poet of his divination of the personality concealed under the pseudonym *Hyacinth Maglanovitch* : "It occurred to us that the word *Guzla* lay concealed in the word *Gazul*." The fact was that Mérimée, who, like all the other young Romantics, courted Goethe's favour, had sent him the book along with a letter confiding the secret of its authorship.

XXV

MÉRIMÉE

THE stern or satirical reserve of Mérimée's style is most noticeable in the works which he wrote in his official capacity, in his brief descriptions of French historical monuments, crowded with technical expressions (*Notes sur le Midi de la France*, &c.). Not a word about himself, not a single personal impression of travel, not one remark addressed to the uninitiated! What a satisfaction there lay in disappointing all the critics who were lying in wait to detect the dilettante and novel-writer in the inspector of historical monuments!

Reserve is also apparent in the love of mystification displayed by the author of *Le Théâtre de Clara Gazul* and the Illyrian ballads. We are reminded of Beyle here, though the tendency took a somewhat different form in his case. Mérimée's pseudonymity was of short duration, but whilst it lasted it was impenetrable. Nothing gave him greater pleasure than to send his readers on a wild-goose chase. He neglected nothing that could give an appearance of authenticity to his pseudonyms. He supplied his works not only with biographies, but with portraits of their supposed authors. To complete the jest, he prefixed to the first edition of *Clara Gazul* an engraved portrait of himself dressed as a Spanish lady, in a low-necked dress, with a lace mantilla thrown over his head.

He who misleads by keeping silence is obliged sooner or later to speak, and the mystifier of the public is in the end compelled to admit it into his confidence and bear its criticism. But there is a more impenetrable kind of armour than either silence or mystification, namely irony, and in it Mérimée, like Beyle, clad himself.

There was a satirical vein in his writing from the first ; for his ardent admiration for primitive strength of character naturally involved contempt for phrasemongers. Such a play as *Les Mécontents*, for instance, contains as bitter a satire as ever was penned upon drawing-room revolutionists. A set of Royalist provincial noblemen, old imbeciles whose one passion is to hear themselves speak, concoct a conspiracy against the First Empire ; they determine to distribute inflammatory pamphlets, they arrange secret signals, draw up plans of procedure, and quarrel for the presidency at their meetings, but disperse incontinently at the mere sight of a gendarme. A play of much later date, *Les deux Héritages ou Don Quichotte* (which probably served Émile Augier as a model for some of his dramas), contains an analogous satire upon social and religious hypocrisy, political humbug, the cold, calculating, unchivalrous spirit of a youthful generation, comparing himself with which Mérimée must have been tempted to call himself an idealist and enthusiast.

But in these dramatic works, the faulty construction of which is apparent even to the reader, the irony peculiarly characteristic of Mérimée is absent. In them he lays on the colour too thickly ; it is as the novelist that he really excels. Far more delicate than the irony of his dramas is, for instance, that of the charming little story *L'abbé Aubain*, a work which proves the versatility of Mérimée's talent, for in it he writes almost like Edmond About, only with much greater elegance. *L'abbé Aubain* is a short series of letters, some of them written by a lady who supposes herself to be beloved by a young abbé, the rest by the abbé, who jests constrainedly on the subject of the lady's attachment to him. We make the acquaintance of two weak, refined characters, who lie to each other, to themselves, and to the world, and whose little dainty, easy-going passions and counterfeit self-control are the subject of the silent satire of the author.

In a story of this kind there is no narrator ; therefore we are no more conscious than in the plays that the author is suppressing himself. The form of irony peculiarly characteristic of Mérimée is most plainly observable

where we have a narrator, but know nothing of him except that he has no share in the emotions he describes. Mérimée's method, which is determined by his natural reserve, is to increase the effect of the story he is telling by an irony betraying itself in minute traits ; he either with a little curl of the lip allows the touching incidents to speak for themselves, or he exhibits the painful, the revolting, or the passionate, in a frame of cold, indifferent surroundings.

In that little masterpiece, *Le Vase étrusque*, the only one of his stories in which he treats a quite modern theme sympathetically, he tells the story of two young beings who love each other secretly. We hear the young man, who has just returned from a night rendezvous, talking to himself :

"How happy I am!" he keeps on saying to himself. "At last I have found the heart which understands mine! Yes, it is my ideal that I have found—friend and mistress in one. . . . What character! What passion! . . . No, she has never loved before!" And as vanity intrudes itself into every earthly concern, his next thought is: "She is the most beautiful woman in Paris;" and in imagination he retraces all her charms.

The narrative continues in this strain for some time before Mérimée interrupts himself with the remark that a happy lover is almost as tedious as an unhappy one. Then, when the relation between the two lovers has reached its most perfect stage, when Saint-Clair's momentary but fatal fit of jealousy of his beloved's past has resolved itself into a mere nothing, a mere misunderstanding, and we have witnessed a love scene which the most subtly tender of writers could hardly surpass, a scene in which tears of repentance mingle with smiles and kisses, how do we learn, six lines farther on in the story, that everything is at an end, that Saint-Clair was killed the following morning in a duel? We hear of it as we hear of such things in real life :

"Well," said Roquantin to Colonel Beaujeu when he met him at Tartoni's in the evening ; "is this news true?"

"Only too true," answered the Colonel, looking very sad.

"Tell me how it happened."

"Simply enough. Saint-Clair told me that he was wrong, but that he would rather be shot by Thémînes than make an apology to him. I could not but approve. Thémînes wanted to draw lots for the first shot, but Saint-Clair insisted upon his firing first. Thémînes fired. I saw Saint-Clair wheel round and then fall, dead. I have more than once seen a soldier, after he had been mortally wounded, turn round in the same curious way before he fell."

"How extraordinary!" said Roquantin. "And Thémînes, what did he do?"

"Oh! what every one does on such occasions. He threw his pistol on the ground with an exclamation of regret. He flung it with such force that the trigger broke. *It is an English pistol, a Manton. I don't believe he will find a gunsmith in the whole of Paris who can make him as good a one.*"

By describing the sympathy of friends, not in the manner of sentimental authors, but as it expresses itself in real life, Mérimée brings out the passionate sentiment of the relation between the lovers in full force; the neutral tint of the frame enhances the effect of the picture. If the art of icing champagne had not been known before Mérimée's day, he would have invented it.

Let me give one or two more examples of Mérimée's gift of keeping entirely aloof from the emotion which he portrays, and which he excites in the reader. Take the passage in *L'Enlèvement de la Redoute* which describes the main attack. "We were soon at the foot of the redoubt. The palisades had been shattered and the earth torn up by our balls. The soldiers rushed at these ruins with shouts of: 'Vive l'Empereur!' *which were louder than one would have expected from men who had been shouting so long.*" The narrator in this case is not Mérimée himself, but an officer who is relating his first experience of a fight; this officer is, however, near of kin to his creator; he does not share the ardour of the fighting soldiers. Instead of praising their enthusiasm for Napoleon as patriotic or courage-inspiring, he coolly comments upon the strength of their lungs.

It is not at all surprising that this style, this tone, which adds so remarkably to the impression of the reality of the

thing described, should have been again and again taken as a sign of the author's want of feeling. As a matter of fact it is no more so than his choice of horrible subjects is a proof of his cruelty. On the contrary, the irony of the style is often only the transparent veil covering compassion and indignation. Study this irony in the little tale *Tamango*, where to the superficial reader the mere choice of subject would be apt to suggest the author's love of the revolting—for what is more horrible than the slave trade and the ill-usage of slaves, or than shipwreck, starvation, and murder? And all this, moreover, told with an ironic smile!

But we feel what the irony signifies when we come upon such a passage as the following:

"The captain, to ratify the bargain, shook hands with the more than half-intoxicated negro chief; and the slaves were immediately delivered to the French sailors, who quickly exchanged the long wooden forks with which the negroes had fettered them, for collars and handcuffs of iron—a *proof of the superiority of European civilisation*."

And its real quality is still more distinctly perceptible in the lines which tell of the captain's attempt to make the pretty negress obedient by flogging her:

"With these words the captain went below, sent for Aycha, and tried to console her; but neither caresses nor blows (*for a man loses patience at last*) made the beautiful negress amenable."

The cold composure with which the fact is recognised that such is human nature, and that such things happen, actually heightens the impression of indignation produced by the deed of violence. We do not lay the book aside unmoved. We perceive that what at first seemed coldness, is but the petrified eruption of the inward fire of the artist's soul. We comprehend that an emotion underlies the sober, severe style of these tales, and that it is this emotion which gives them their impressiveness.

Of all Mérimée's stories, *Arsène Guillot* is the one in which the ironical style of the narrative and a strength of feeling which has freed itself from the bonds of prejudice, are most perfectly fused together. The conventional virtue of the

pious fashionable lady is contrasted with the absolute ignorance of the doctrines of Christianity and morality displayed by the poor girl whose own mother has sold her. In a moment of despair Arsène jumps out of the window and breaks her leg and several of her ribs. The action of the story passes in her sick-room. The usual irony in the relation of the events prevents compassion and emotion from overstepping the bounds of artistic moderation. Towards the close, however, in the description of Arsène's death, the heart is permitted to speak unrestrainedly, and its simple language communicates a charm to the dying grisette hardly inferior to that which transfigures De Musset's dying Bernerette. At the very end artistic irony again asserts itself. For the line : "*Pauvre Arsène, elle prie pour nous !*" traced in pencil in a woman's delicate handwriting on Arsène's gravestone, informs us in all its brevity that the austere lady has yielded to the same temptation as the ignorant child, that after Arsène died like a heroine, her patroness inherited her lover. Irony is in this case almost too coarse a word. Expressions are lacking to describe these delicate shades. That faintly ironical pencilled line contains in its six words a Mériméan, that is to say, a laconic, sermon on tolerance.

D'Haussonville has preserved for us some remarks made by Mérimée to Émile Augier on the subject of a little story, *La Chambre bleue*, which the former wrote specially for the Empress, in 1869. They show how this peculiar style of narration, which was originally an unconscious expression of the author's character, in time became a conscious mannerism. Mérimée said : "The story has one great fault, which is due to the fact that in the course of writing it I altered the originally planned ending. As it was my first intention to make the tale end tragically, I *naturally* began it in a gay tone ; then I changed my mind and brought about a cheerful dénouement. I ought to have re-written the first part in a tragic tone, but it was too much trouble ; I left it as it was." The method which was originally the stylistic expression of a deeply emotional and very proud soul, became towards the end of the author's life a calculated, excessive use of contrast as a means of producing artistic effect.

XXVI

MÉRIMÉE AND GAUTIER

IN a letter, dated 22nd November 1821, Mérimée the painter writes : " I have a big son of eighteen, of whom I should like to make a lawyer. He has such a gift for drawing that, though he has never copied anything, he sketches like a young student." Like many of the other notable French Romanticists, Prosper Mérimée never entirely gave up pictorial art. He painted in water-colours ; but it was especially as the draughtsman that he was both indefatigable and gifted. His talent for drawing seems to have been near akin to his gift of literary style.

Prosper Mérimée and Théophile Gautier are the two authors of the generation of 1830 who supplement each other in the matter of style. Mérimée's strength lies in purity of line, Gautier's in glowing colour. Gautier seems to write with a brush rather than with a pen ; he loves draperies and effects of light. His exuberant style is Venetian ; it is velvet and brocade, which he bestrewn with tinsel and spangles. Mérimée's simple, but extremely elegant presentment is in low-toned monochrome ; it resembles an etching. His style, however, possesses a quality which no brilliancy of language can surpass—it is transparent ; through it we see his vigorous, wild figures and characters as if they were alive. His defiant sharpness of outline reminds us of a painting or etching by Jacques Callot, an artist with whom he has much in common. One of Callot's youths, stepping out briskly with his long leather-sheathed sword dangling by his side, his plumed hat set jauntily on the side of his head, his buff coat fitting closely to his figure, his wide top-boots showing off his strong leg, his shining spurs clanking as he hastens to look on, with proud, defiant

mien, at some deed of violence—such a figure would make an admirable frontispiece for a work like the *Chronique du Règne de Charles IX.*

The final evidence of Mérimée's discreet reserve is to be found in the classically elegant severity of his style. It is smooth and bright as polished steel—not an ornament, not a flower, not a fanciful decoration of any kind ; every figure is of beaten metal, accurately proportioned, and as correctly attired as it is life-like. No contemporary French author displayed such aristocratic conservatism in the matter of new words and expressions as Mérimée, not even Charles Nodier. Mérimée used the language which he found ready to his hand, and set his mark upon every sentence he wrote, without employing a single out-of-the-way word, or a single ordinary word in an unusual manner. But he shunned conventional expressions, phrases which throw a veil over the thought, beneath which it looks larger and more important. What especially distinguishes him is his sure touch, his gift of producing with some simple, almost worn-out, word exactly the impression which he desires. Hugo's style is graphic and pathetic, Gautier's (and that of his followers) is sensuous and loaded with imagery—both tried to produce an effect by word-architecture. The masters were justified in the attempt ; but the attempts of their imitators and pupils too often recall those magnificent aqueducts which the Romans built with a prodigious expenditure of money and labour to connect one height with another, because they did not know that the force of the water itself was sufficient to raise it from the valley. We admire these mighty erections, but our admiration would have been greater if instead of them we had found simple pipes carried along the ground. The artificial, high-flown expression is like the aqueduct, the simple word that goes straight to the point, like the humble pipe. Mérimée's style, like the pipe, keeps close to the ground, has no useless ornament and no unnecessary loftiness ; there is no strength wasted. It is not on this account a style destitute of charm, but it has no other except that of exactly adequate strength. There is not a word too much, and every sentence is in the service

of the whole. The old motto, *Ne quid nimis*, might have been the author's device.

Mérimée's aim in evolving such a style evidently was to make his small works of art, by the renunciation of everything superfluous, as invulnerable as possible to the tooth of time. His endeavour reminds us of what is told of Donatello. The characteristic position of that artist's incomparable St. George—arms and hands close to the body—is said to have been chosen after a careful investigation of the condition of the famous statues of antiquity with the view of ascertaining which parts of them had suffered most, and why. In much the same way, Mérimée has tried to insure his works against the change in taste which time brings about, by keeping them free from every ornamental projection, everything in the nature of a digression.

Yet it was not his style which prevailed and became that of the next generation of writers. It was not Mérimée but Gautier, who, as a stylist, was the founder of a school. And I am not of the number of those who regret that a more luxuriant and sensuous style was victorious, and that later French authors have aimed, not merely at making their periods distinct and faultlessly correct, but also at imparting to them, when possible, melody, colour, fragrance. The treatment of language introduced by Gautier, continued by Flaubert and the Goncourt brothers, and transmitted by them to Zola and Daudet, has undoubtedly its weak side; and this the most prominent recent master of the descriptive style has not been slow to recognise and acknowledge. Zola himself writes:

"The worst of it is, that I have arrived at the conviction that the jargon of our period, that part of our style which is merely fashionable and must become antiquated, will be known as one of the most atrocious jargons of the French language. It is possible to predict this with almost mathematical certainty. What is most liable to become antiquated is imagery. As long as it is new, the metaphor or simile charms. When it has been employed by one or two generations it becomes a commonplace, a disgrace to the author who employs it. Look at Voltaire, with his dry style, his

vigorous period, destitute of adjectives, which relates and does not paint; he remains eternally young. Look at Rousseau, who is our father—look at his imagery, his passionate rhetoric; he has written pages which are perfectly intolerable. . . . A cheerful fate awaits us who have outbidden Rousseau, us, who on the top of literature pile all the other arts—paint and sing our periods, chisel them as if they were blocks of marble, and require of words to reproduce the perfume of things. All this titillates our nerves: we think it exquisite, perfect. But what will our great-grandchildren say to it? Their ideas will undoubtedly be different, and I am convinced that certain of our works will fill them with astonishment; almost everything in them will be antiquated.”

The writer of this melancholy, self-condemnatory criticism obviously goes too far. It is highly probable that our descendants will not think much of our books; but it is not the style in which they are written that will be most to blame for that. Zola's utterance is, however, remarkable as the evidence of a literary colourist in favour of the sober, unimaginative style of which Mérimée is undoubtedly one of the greatest masters in our own century. The best of his works are masterpieces of literature. Seldom, indeed, have short prose pieces been written in such a style. It is the thing itself that stands before us, in clear sunlight, unobscured by even the faintest mist of sentimentality. It would be unreasonable to regard it as a fault in the author of picturesque prose that his imagery loses by repetition, that he does not stand the ordeal of repeated re-reading; one might just as well blame a composer because his melodies become intolerable by being played on all the street organs. One thing, however, is undeniable—that a severe, unadorned style like Mérimée's survives the works written in the florid style, as surely as the bronze statue survives the blossoming tree.

Curiously enough, Mérimée's contemporaries at first set him down as a naturalist. In some lines in which he naïvely classes him with Calderon, the young Alfred de Musset gives us an excellent idea of the original impression

made by his writings. It appeared to his contemporaries that he simply produced casts :

“ L'un comme Calderon et comme Mérimée,
Incruste un plomb brûlant sur la réalité,
Découpe à son flambeau la silhouette humaine,
En emporte le moule, et jette sur la scène
Le plâtre de la vie avec sa nudité.
Pas un coup de ciseau sur la sombre effigie,
Rien qu'un masque d'airain, tel que Dieu l'a fondu.”

“ Not a stroke of the chisel ” is comical, as applied to the work of the most energetic stylist of the period ; but so much is clear—Alfred de Musset regarded Mérimée as above everything an imitator of nature. This conception was due to a fact which has already been alluded to, namely, that in Romanticism in its earliest stage there was an element of naturalism. The young Romanticists did not at once perceive the gulf between the two. The poetry of the plumed hat and the Toledo blade was undoubtedly more to their taste than the real life which they saw around them ; but reality, too, might be represented poetically when there was colour and character in it, and passion and fire and exotic fragrance ; and all this it had in Mérimée's books. The germs of naturalism are to be found in Mérimée as they are in the other Romanticists ; but in them all the love of art was stronger than the inclination to imitate nature. Mérimée, nevertheless, with his partiality for brutal subjects and his artificial coldness, distinctly prognosticates the tendency of the succeeding literary generation. In Taine's *Vie et Opinions de M. Graindorge* (1867) we find a remark on the social life of the day, which applies equally to literature : “ Depuis dix ans une nuance de brutalité complète l'élégance.” We are conscious of it in almost all the most famous writers of the Second Empire—in the younger Dumas, in Flaubert, whom one might call the Mérimée of the next generation, and in Taine himself, who is delighted, like Mérimée, when he has “ a fine murder ” to describe, and who makes his Graindorge give the reader exact in-

structions in the most practical method of cutting the throat with a razor.¹

To-day Mérimée passes for a Classicist. His perspicuous, transparent style, his determined avoidance of lyrical digressions, of metaphor and rhetoric, seem to insure him a place outside the Romantic School. But we have seen how, in a certain sense, all the French Romanticists are at the same time Classicists; and the fact that this is peculiarly observable in Mérimée's case does not give him a position altogether apart from theirs.

When we remember, moreover, that he, as well as Hugo and De Vigny, was influenced by Scott; that there is a distinct trace of Byronism, of the "Satanic," in some of his work; that, sober sceptic as he was, he wrote works (such as *La Vision de Charles XI.*) in Hoffmann's style; that he was Beyle's pupil; and that he almost always, in true Romantic fashion, chose foreign, unmodern subjects, we cannot but recognise in the author possessing so many features in common with the French Romanticists, a true child of the age.

Even if we deny him absolute artistic originality, his figure stands out sufficiently from among the gifted literary group of 1830. The others gallop into the lists clad in gaudily-decorated coats of mail, with gilded helmets and waving pennons. He is the Black Knight in the great Romantic tourney.

¹ "Quand Cromwell passe en Irlande, il marque le nombre et la qualité des gens massacrés, et puis c'est tout. Et cependant quels beaux massacres ! Quelle occasion pour pénétrer le lecteur de la froide fureur qui poussait les épées des fanatiques !" — Taine : *Essay on Guizot*.

XXVII

THÉOPHILE GAUTIER

ON a certain day in the beginning of January 1830, three young men might have been seen making their way along a newly paved road in the neighbourhood of the Champs Élysées in Paris, towards a solitary house, the first of a future street. One of them, a fair-haired youth of nineteen, with a slight stoop and a quick, bird-like walk, and with manuscripts sticking out of all his pockets, was the amiable, refined fantast, Gérard de Nerval, a poet whose chief occupation it was to run himself off his legs in the service of his friends. By his side walked, with stately bearing and Castilian gravity of countenance, the pale, black-bearded Petrus Borel, who as the eldest (already twenty-two) was the central figure of a group of young art enthusiasts. A little behind followed, with lagging steps and much inward perturbation, an olive-complexioned, regular-featured, handsome young fellow of eighteen, whom his two friends had promised to introduce to the master of the lonely house, Victor Hugo, in whose home they themselves were welcome guests, a piece of good fortune envied them by many.

Twice did young Gautier mount the steps behind De Nerval and Borel as if his shoes were weighted with lead. He was hardly able to breathe; the cold sweat stood on his brow, and he could hear the beating of his heart. Each time they reached the door and one of the others was about to ring the bell, he turned and rushed down again, pursued by his shouting, laughing companions. The third attempt was successful, as in the fairy tales. The young man, feeling as if his legs would hardly bear him, had just sat down for an instant on the top step to recover himself, when the door opened, and in a stream of light like that which forms

the halo round Phœbus Apollo, Victor Hugo himself in all his honour and glory stood revealed to their gaze against the dark background of the stair, attired in a very ordinary black coat and grey trousers, and as carefully shaved as any common philistine. He smiled at the sight of the agitated youth, but did not seem much surprised; for he was accustomed to seeing young poets and painters blush, and turn pale, and stammer on his threshold. He was evidently about to walk out into the street like an ordinary mortal, which was a greater surprise to Gautier than it would have been to see him drive through the town on a triumphal car drawn by five white horses, with a goddess of victory holding a golden crown over his head. But he turned back to his study with the young men, and Théophile Gautier listened in silence to the conversation which followed; he was too embarrassed to take part in it, but it marked an epoch in his existence; from that hour till the day of his death he was Hugo's sworn adherent, ardent admirer, grateful pupil, and unwearied panegyrist. Never, not even momentarily, not even during separation lasting for years and the intellectual separation due to the difference in their political views, did he forget to be absolutely loyal to the man whom at this first meeting he in his heart called lord and master.

The young men's call was made in connection with the first performance of *Hernani* at the Théâtre Français. They came to fetch some packets of the little square red tickets, with "Hierro" printed on them. Gautier, who had read *Les Orientales*, was enthusiastic on the subject of the play, without having read it.

In the part of Paris where he lodged he had long been noted for his eccentricities. In every possible way he bade scornful defiance to the ordinary bourgeois, that personage detested above all others by the young Romanticists. He usually wore a black velvet jacket and yellow shoes, and went about bareheaded, with a parasol or an umbrella, his long, dark brown hair, which suited his olive complexion admirably, hanging down almost to his waist. Cigar in mouth, erect and youthfully dignified, he strolled along,

utterly regardless of the contemptuous glances of the scandalised citizens or the jeers of the street boys.

But on the occasion of the first performance of *Hernani*, he felt it incumbent on him to prepare something more striking. He ordered "the red waistcoat," that waistcoat which was to become a historic garment. Its red was not the red which the revolutionists chose as their symbol, and which politicians think of when the colour is named ; no, it was the flaming red which emblematised the hatred of the young artists of the period for grey. The colour tones of a particular piece of scarlet satin had fascinated the young painter and poet. He looked at it in the way we can imagine Veronese looking at a piece of silken stuff. When he had obtained possession of the treasure, he sent for his tailor and explained to him that of this material a waistcoat was to be made—yes, a waistcoat. It was to be shaped like a cuirass, to be full across the chest, and fasten at the back. "If," writes Gautier, "you were to pick out from a set of school drawing copies, representing the different expressions of the human countenance, one of those labelled *Amazement*, you would have an idea of the look upon the horror-stricken tailor's face." "But such a waistcoat is not fashionable, sir." "It will be—as soon as I have worn it." "But it is a style I know nothing about ; it is more like a part of a theatrical costume than of a gentleman's ordinary dress ; I am afraid of spoiling the stuff." "I shall give you a linen pattern, designed, cut out, and tacked together by myself." The waistcoat was made ; and on that famous and stormy evening at the theatre, Gautier displayed perfect dignity and indifference when the philistines pointed him out to each other, and made him the target of all their opera-glasses. His name became inextricably connected with the legend of the red waistcoat, although he only wore it that one evening. For long little was known about him beyond the fact that he had worn it (I, myself, when in Paris in 1867, met people who believed that he wore it still) ; and it shines to this day in the history of French literature, a naïve symbol of the love of brightness and colour in life which distinguished that enthusiastic group of youths.

But the essentially luminous and flamboyant was art, pure art ; and seldom has the boundless love of art as art taken such entire possession of a heart as it did of Gautier's. He was animated by it all his life, but in his youth he felt it with all the pleasures it brings, all the admiration it arouses, all the courage it imparts, and all the hatred it inspires.

It was this love which made the man who was himself a master, a sincerely, nobly modest admirer of other artists. He was Hugo's servant, Balzac's self-sacrificing friend. He was a poet, but admiration made him a critic ; and to no one did a well-constructed line, a luminous word, a picturesque expression, or a bold flight of imagination give more pleasure. He was a painter before he became an author ; and no one meted out such ample recognition as he to the powerful, if somewhat blundering, originality which produced that glory of colour in Delacroix's pictures, which blinds one to their deficiencies in the matter of drawing. With what passionate disapproval he fell upon Scribe's platitudes and Delavigne's cautious improvements, upon stupid vaudevilles and passionless tragedies—this man who worshipped style, and who infinitely preferred a performance at the circus to a bourgeois comedy at the Gymnase Theatre ! At the circus, where they only shouted Hop ! and Hé ! they could not possibly commit all Scribe's sins against syntax and metre. With what fury he fell upon Delaroche when the latter (whose real talent developed late) charmed the half-educated with his laboured, highly finished representations of mediæval subjects, and taught them to prefer his Middle Ages to the Middle Ages of Hugo and Delacroix ! To rank cautious talent above reckless, alarming genius was true sacrilege in Gautier's eyes ; and the favour which these men of mere talent found in the eyes of the public roused in him a perfectly tiger-like fury. He confessed at a later period that he could have eaten Delaroche raw with the greatest of pleasure.

Art for art's sake ! Art as its own end and aim ! *L'art pour l'art !* This was Gautier's motto. And that he loved art for its own sake means (as it would mean in the case of anything else) that he loved it without any regard to its so-called

morality or immorality, patriotic or unpatriotic tendency, utility or inutility.

Gautier's worship of art indicates an onward step in the development of Romanticism. In its first stage the literary renaissance was devotion to Catholicism and the old monarchy. When the movement, with Hugo at its head, made its second great advance, it undoubtedly entered upon the stage of enthusiasm for art as art ; but in the case of the majority the step was an unconscious one ; their enthusiasm for art concealed itself under enthusiasm for the Middle Ages, or for the sixteenth century, or for strength of passion, or for local colouring. Gautier alone was fully conscious of the principle which underlay all these manifestations ; hence his name is synonymous with that phase of the Romantic movement during which poetry asserts its rights. If we were to judge by certain of Victor Hugo's prefaces (the preface to *Les Orientales*, for instance), it might seem as if Hugo's poetry, neglecting every other ideal, had no aim but the attainment of perfect liberty for itself ; but Hugo was far too much of the agitator by nature to regard this struggle, this endeavour, as more than a preliminary step. It was reserved for the disciple whom the master loved best, to regard this stage as the final one. To Gautier, as to the German Romanticists, the combat of Romanticism with utilitarianism was equivalent to a proclamation of the absolute independence of art.

Théophile Gautier was born at Tarbes, in the south of France, on the 30th of August 1811. He came of a family of good standing and pronounced Royalist principles. Like Hugo and Dumas, he was descended from a brave officer. Hugo's father, as major in Napoleon's army in Italy, fought with Fra Diavolo, and as general and governor of a Spanish province under Joseph, with the brave Spanish rebels. Dumas' father was an athlete, who, according to tradition (strictly speaking, according to the younger Dumas), could crush a horse to death between his legs and bite through a helmet, and who held the bridge of Brixen alone against an advanced guard of twenty men. Gautier's grandfather won renown by being the first in the attack on Bergen-op-Zoom.

He was a man of colossal strength and gigantic proportions, who lived in the open air, hunted every day, and was never seen without his gun, which he would fire into the air again and again if anything put him into specially good spirits. He lived to be a hundred. Théophile's father, who also lived to a great age, displayed his inherited vigour chiefly in intellectual matters. He was a well-educated man of many and varied acquirements. It speaks well for his literary taste and his freedom from prejudice, that he greatly admired the preface to *Cromwell*, and that he approved of his son's poetic tendencies; indeed, he was so delighted with the latter's audacious novel, *Mademoiselle de Maupin*, that, whilst the book was being written, he often locked the young man into his room with the words: "You don't come out until you have written some pages of *Maupin*." Théophile's mother, a stately beauty, who is said to have had Bourbon blood in her veins, united with his father in spoiling and worshipping the son whom nature had so bountifully endowed. He was one of those beings who are created to be admired and beloved, not only by their relatives and friends, but by every one—one of those on whom a pet-name is bestowed by a whole generation; for he was a great artist and a great child. How significant is the abbreviation, Théo, by which he is alluded to hundreds of times in contemporary literature! It was the familiarity of admiration which thus shortened his name.

To the particulars of his pedigree which seem to explain his character, another must be added, namely, that there was undoubtedly some Eastern blood in the family. This is interesting because, like the negro strain which accounts for much of the violence and force in the writings of Dumas the elder and of Pushkin, it is a physiological explanation of the Oriental impress which became observable in Gautier's personality and works as years went on. He was intended by nature to wear a fez or a turban, and to move slowly and with dignity, and it was natural that he should end by displaying as little emotion as possible in his works.

Théophile Gautier left the south of France and came to live in Paris as quite a child. It is a sign of the early

development of his character, that at school he preferred the authors who wrote before or after the so-called Golden Age of their literatures to the classic and correct writers. In French literature his favourite authors were Villon and Rabelais ; Corneille and Racine made little impression on him. In Latin literature he read with eager enjoyment only the poets and prose authors of the decadence—Claudian, Martial, Petronius, and Apuleius ; these he imitated in his Latin verses in every possible metre ; upon Cicero and Quintilian he looked down with perfect indifference. This attitude was due in the first place to the artist's love of a picturesque, exuberant style, and in the second place to the youth's aversion for all the imposing general truths and fine sentiments inevitably met with in the writings of every author whom we call classic. A Frenchman who was as wild and mad as Villon, or as exuberant and rich in colour as Rabelais, had in Gautier's eyes the inestimable advantage of being unaffected by the general polish of the great century ; a Roman who had African blood in his veins, like Apuleius, or was of Egyptian origin, like Claudius, was necessarily more to his liking than the more tasteful orators and poets of the Augustan age ; for he loved the peculiar, the piquant, the disconcerting, and was not repelled by artificiality and mannerism if any charm accompanied them ; he liked his literature, so to speak, a little "high." The mature man retained the love of the boy for the authors of the Silver Age. To it we owe the excellent collection of criticisms which he published under the title of *Les Grotesques*, the aim of which was the rehabilitation of the whole group of minor poets whom Boileau had disgraced and dismissed in his *L'Art poétique* in order to make more room for the great authors who had observed the rules of Aristotle and the laws of taste. The poor fellows lay unread in the charnel-house of literature with a line of Boileau's upon their foreheads. Gautier, as the sworn enemy of everything regular and commonplace, undertook their defence. His love of the plastic and picturesque found no satisfaction in the study of the dignified authors who had sat writing with periwigs on their heads and lace ruffles at their wrists ; but

it gave him real pleasure to seek out all those forgotten, curious poets with the strange countenances and grimaces, in whose pages, for the most part sadly remarkable for their bad taste, there are nevertheless to be found many an amusing oddity, many a gleam of originality, many a witty or picturesque line, nay, whole poems as full of life as are the best of François Villon's and Théophile de Viau's. Though their muse was no beauty, there might nevertheless be said of her what Gautier wrote of an attractive woman :

" Elle a dans sa laideur piquante
Un grain de sel de cette mer
D'où jaillit nue et provocante
L'âcre Vénus du gouffre amer."

And one of these poor poets of the fifteenth, sixteenth, or seventeenth century, who had lain drunk in the gutter, or hewn his way through the world with his rapier, or ended his life on the gallows, offered, with his mad humour and his verse, just such a silhouette, just such a characteristic, vivid profile as Gautier loved to sketch.

By his own wish young Théophile was taken from school and placed as a pupil in the studio of Rioult the painter. The youth himself, as well as his relatives, overestimated the talent he showed for drawing and painting, which was in reality merely the subordinate supplement to his absolutely unrivalled gift of picturesque writing. It was Victor Hugo who decided his career. When Hugo blew the horn of *Hernani*, Gautier answered to the call and forsook painting for literature. But he never lost the habit he had acquired of looking at things from the painter's point of view; and his conversation, and those parts of his writings (such as the preface to *Mademoiselle de Maupin*) where he expressed himself with the same freedom as in conversation, were always plentifully larded with that artistic slang for which the French studios are famous.

It was as a lyric poet that he made his first appearance. Five months after the famous first performance of *Hernani*, and unfortunately on the very day on which the Revolution of July broke out, he published his first book of poems. They

were swept away and lost to sight in the stream of events ; but even at a less troubled time they would hardly have attracted much attention. As a lyric poet Gautier is unpopular ; his style is vigorous and faultless, but his is not the true lyric temperament ; his attention is too much distracted by externals ; he lacks intensity and soul. In his youthful poetry he is best when he is giving expression to his antique pagan, essentially Roman, epicureanism—when he tells of the three things that give happiness, “sunshine, a woman, a horse” ; when (as in “*La Débauche*”) he sings of the joy of life, and praises colour, song, and verse ; or when (as in “*Le premier rayon de mai*”) he reproduces the simple, almost sensual, at any rate perfectly incomplex, feeling of happiness produced by the close vicinity of the beloved one. Very fine, and quite typical of Gautier, is the little poem “*Fatuité*,” the mocking title of which subtly wards off any attack upon its sentiments. It gives expression to the gay arrogance of youthful strength. The first two verses are as follows :

“ Je suis jeune ; la pourpre en mes veines abonde.
Mes cheveux sont de jais et mes regards de feu.
Et, sans gravier ni toux, ma poitrine profonde
Aspire à pleins poumons l’air du ciel, l’air de Dieu.

Aux vents capricieux qui soufflent de Bohême,
Sans les compter, je jette et mes nuits et mes jours,
Et, parmi les flacons, souvent l’aube au teint blême
M’a surpris dénouant un masque de velours.

It was not until much later in life that Théophile Gautier made his mark as a lyric poet. In *Émaux et Camées*, a collection of poems in short, eight-syllabled lines, which in their forms are sometimes faintly reminiscent of Goethe’s *West-Oestlicher Divan* and Heine’s *Buch der Lieder*, we have the most characteristic exemplification of his personal style. The various subjects are treated entirely in the spirit of plastic art. The author’s aim was, by means of vividness and careful blending of colour, perfection and delicacy of form, severe purity and general harmony of rhyme, in short by means of a skill which neglected nothing, not even the minutest trifle, to produce poetic equivalents of the miniature

masterpieces in agate or onyx bequeathed to us by the ancients, or of the Italian or French enamel painting on gold of the days of the Renaissance. In these poems, along with which should be named "*Musée secret*," a most admirable poem, suppressed as indecent (to be found in Bergerat's *Théophile Gautier*), he attained to a beauty of language which may justly be called ideal. The only thing at all comparable to it is the plasticity of some of Leconte de Lisle's later poems. The poem "*L'Art*," the last in the book and, as regards language, a truly monumental work of art, contains his view of art carved, as it were, in stone. He so loved that art which he understood so well, that he placed it above everything else in this world, and saw in it the one thing that would endure through all the changes of time. He was, doubtless, too much inclined to estimate the value of a work of art by the difficulties overcome in producing it, but only because he believed that it was the struggle with difficulties which gave the finished work its strength, and made it proof against moth and rust. Hear his own words :

" Tout passe.—L'art robuste
Seul a l'éternité.
Le buste
Survit à la cité.

Et la médaille austère
Que trouve un laboureur
Sous terre
Révèle un empereur.

Les dieux eux-mêmes meurent,
Mais les vers souverains
Demeurent
Plus forts que les airains."

—a saying, this last, which holds good of such verse as Gautier wrote.

XXVIII

THÉOPHILE GAUTIER

FOR a vivid, spirited picture of the young Bohemian Romanticist group which rallied round Hugo, a picture distinguished by its wanton self-caricature, we have only to turn to Théophile Gautier's *Les Jeunes-France*. The author intended his work to satirise Romanticism in much the same manner as *Les Précieuses Ridicules* had satirised the literary fantasticality of an earlier period ; but unfortunately *Les Jeunes-France* is only the frolicsome effusion of a talented boy, whilst *Les Précieuses* is a mature work of enduring value. *Les Jeunes-France* was written almost immediately after Gautier's admission into the Romantic camp, and it, like the poetry of Petrus Borel and Philothée O'Neddy, gives us a good idea of the Bohemian camaraderie of the talented young men of the day. Gautier was the very man to write such a book ; for not only then, but to the end of his life, he was the real artist-Bohemian ; always more or less at variance with society and its notions of respectability ; living in his youth, as painter, poet, journalist, and traveller, a Bohemian life in the general acceptance of the word, and in his later years settling down to live with his sisters and his children without a thought of marriage. Of his many liaisons, that with Ernesta Grisi, the mother of his daughters Judith and Estella, lasted longest. He was also for a long time passionately attached to her sister Carlotta. It was for Carlotta that he wrote his ballets. Though he was inconstant as a lover, he was an extremely affectionate brother and father. He gave his daughters a model education. One of his excellent ideas was to have them taught such languages as Japanese and Chinese, proficiency in which was so rare that it provided a woman who required to earn her living with the means

of doing so. His daughter Judith reaped the benefit of his foresight.

But the book which gives us the best, completest impression of young Gautier's inner life is not *Les Jeunes-France*, but *Mademoiselle de Maupin*, the novel which he wrote immediately after that work (1836). In *Mademoiselle de Maupin* the champagne-froth of his youth seethes. It is a perfectly pagan and at times a perfectly indecent book—as indecent as a dialogue of Crébillon *fils*—but there is power in it; and though Swinburne exaggerates considerably when he calls it “the golden book of beauty,” there is no doubt that it displays an extraordinary sense of beauty. It was an outlet for the young man's redundant vigour.

Théophile Gautier was originally very slightly built, and swimming was the only physical exercise in which he excelled; but he was bent on becoming an athlete, athletes and prize-fighters being above all other mortals the objects of his admiration. For several years he took fencing and boxing, riding and rowing lessons, until his physical condition was entirely changed, and he had the unutterable satisfaction on the day the Château Rouge was opened, of giving a perfectly new “Turk's head” a blow of 532 pounds weight, which has become historical. “This,” he says with amiable vanity in his autobiographical sketch, “is the deed of my life of which I am proudest.” And he is evidently quite sincere in his assertion; for even when he was an old man he used, when his friends were disputing his paradoxes and all contradicting him together, to command silence by shouting with his hoarse voice: “Moi, je suis fort; j'amène 530 sur une tête de Turc et je fais des métaphores qui se suivent. Tout est là.” In *Mademoiselle de Maupin* we are conscious at one and the same time of the young dandy who can give the tremendous blow and the artist whose “metaphors hang together,” that is to say, whose sentences shape themselves into pictures before our eyes. But what we are still more sensible of is the genuinely antique, plastic nature which distinguishes Gautier from all the other men of that gifted generation. He has painted himself in a passage in which he makes the hero describe his own character:

"I am a man of the Homeric age; the world in which I live is not my world, and I do not understand the society by which I am surrounded. Christ has not lived for me; I am as pagan as Alcibiades or Phidias. I have never gathered passion-flowers on Mount Golgotha, and the deep stream which flows from the side of the crucified one and encircles the world with a girdle of red has not laved me in its waves. My rebellious body refuses to recognise the supremacy of the soul; my flesh refuses to be mortified. To me this earth is as beautiful as heaven; and in my eyes perfection of form is virtue. Spirituality is not to my mind; I prefer a statue to a phantom, midday to twilight. Three things give me pleasure—gold, marble, and scarlet; brilliancy, solidity, colour. These are the things I dream of, and all my castles in the air are built of them. . . . I never imagine mist or vapour, or anything floating and uncertain. My sky has no clouds, or if it happen to have any, they are solid, chiselled out of the fragments of marble fallen from the statue of Jupiter . . . for I love to be able to touch with my finger what I have seen, and to trace the contours into their most elusive folds. . . . This has always been my character. I look on women with the eyes of a sculptor and not of a lover. All my life the shape of the flask has interested me, not the quality of its contents. I believe that, if I had had Pandora's casket in my hands, I should not have opened it."

Théophile Gautier is one of the few French Romanticists who present a distinct parallel to the German. His story *Fortunio*, with its glorification of pleasure and idleness, is the French counterpart of Friedrich Schlegel's *Lucinde*; and he recalls the German Romanticists by his contempt for the distinctively poetic in poetry. He once said to Taine, who was comparing De Musset with Victor Hugo to the disadvantage of the latter: "Taine, I verily believe you are degenerating into bourgeois imbecility. Sentiment in poetry . . . that is not the main thing. Radiant, splendid words, rhythm, and melody—these are poetry. Poetry proves nothing and tells nothing. Take the beginning of Hugo's *Ratbert*, for instance; there is no poetry

in the world like that ; it is the very summit of the Himalayas. All Italy with its medieval heraldry is there—and nothing but words.” Gautier resembles Tieck in his love of the poetry of pure form, guiltless of ideas ; but there is this marked difference between them, that whereas Tieck aimed at volatilising words into tones, at diluting poetry into simple mood, into music, Gautier, the good Latin, aimed at making words produce light and colour, at condensing poetry into word-painting, word-sculpture.

He harmonised completely with the German Romantists in his hatred of utilitarianism. His watchword, *L'art pour l'art*, was the outcome of this aversion. And, regarded from a certain standpoint, this principle of his, so eloquently propounded in the preface to *Mademoiselle de Maupin*, is absolutely incontestable.

It is incontestable when taken in the sense that art is not subject to the same laws of propriety as those which justly rule life, much less to those which rule it unjustly. It is, for instance, perfectly proper that a statue should stand naked in a crowd, though it offends our sense of the proper that a man or woman should do so—life and art stand in entirely different relations to morality. It was Gautier's constant endeavour to free art from subjection to moralising criticism. In the youthfully violent preface to *Mademoiselle de Maupin* he bursts out, addressing the utilitarian critics : “ Non, imbéciles, non, crétins et goitreux que vous êtes, un livre ne fait pas de la soupe à la gélatine ;—un roman n'est pas une paire de bottes sans couture ; un sonnet une seringue à jet continu ; un drame n'est pas un chemin de fer, toutes choses essentiellement civilisantes.” Of the perpetually scandalised critics, he says : “ If there is nudity anywhere in a book or a picture, they make as straight for it as a sow for the mire,” . . . and with an allusion to *Tartuffe*, he continues : “ Dorine, the pretty waiting-woman, is at perfect liberty to display her charms as far as I am concerned ; I shall certainly not take my handkerchief from my pocket to cover that bosom which ought not to be seen. I look at it as I look at her face, and if it is white and shapely it gives me pleasure.”

And, defending himself against his critics' reiterated accusations of immorality, he writes: "An extremely curious variety of the so-called moral journalist is the journalist with female relations. . . . To set up as a journalist of this species a man must provide himself with a certain number of necessary utensils, such as two or three legitimate wives, some mothers, as many sisters as possible, a complete assortment of daughters, and innumerable cousins. The next requisites are a play or novel, a pen, ink, paper, and a printer. . . . Then he writes: It is impossible to take one's wife to see this play; or: It is a book which a man could not possibly put into the hands of a woman whom he respects. . . . The wife hides her blushes behind her fan, the sister, the cousin, &c. (The titles of relationship may be varied; all that is necessary is that the relatives should be female.)" Though Gautier's practice is not always defensible, he was right in theory. Poetry has its own morality, the morality which springs from that love of beauty and of truth, which, however indistinctly and indirectly it may be expressed, is its very nature; but it refuses to be bound by the conventions of society. Poetry is in itself a moral power, exactly as science is—such a science, for example, as physiology, which certainly does not confine itself to subjects that are considered fit topics of conversation in polite society. There are immoral poets as there are immoral surgeons, but their immorality has no connection with that regardlessness of convention which the aim of both art and science entails, and which is inherent in the nature of both.

A man of a plastic and artistic temperament like Gautier, who could not have satisfied the demands made of poetry in the name of morality without sacrificing his special talent, was peculiarly fitted to enforce this truth. His special gift is the reproducing of sensuous impressions in words. He was the first to show in the grand style that the doctrine propounded in Lessing's *Laokoon* is not the whole truth, for he has described much that Lessing regarded as indescribable. There was nothing for which Gautier lacked words—the beauty of a woman, the appearance of a town, nay, the

taste of a dish, or the sound of a voice—he was equal to them all. “Since we have him,” said Sainte-Beuve once, “the word *inexpressible* no longer exists in the French language.” He had the usual Romantic-Classic aversion for new words, but he enriched modern French with a store of fifteenth and sixteenth century words which had undeservedly fallen into disuse, and with a host of accurately suggestive technical expressions. French dictionaries were his favourite reading. Undoubtedly his was a mind entirely concentrated upon externals ; but great intensity and much artistic fervour go to the making of such externality as Gautier’s. It was certainly not the aim of his art to touch feeling hearts ; but even Goethe had moods in which he wrote :

“Ach, die zärtlichen Herzen ! Ein Pfuscher vermag sie zu rühren ;
Sei es mein einziges Glück, dich zu berühren, Natur !”

Le Capitaine Fracasse, a novel which Gautier planned in his youth, but did not write until well on in life, gives the best idea of his prose. We see its personages as we see people in real life—their figures, their dress, their movements, their background of buildings or landscape.

The book begins with a chapter entitled *Le Château de la Misère*, which contains a description of the evening meal of a company of strolling players, which they are taking in one of the rooms of an impecunious young baron’s dilapidated castle, a building of Louis XIII.’s time, by the light of two huge wooden stage candelabra, pasted over with gilt paper. It is a description which reminds us of the famous Rembrandt in Dresden known as “The Wedding of Esther.” We see the light modelling the faces, and the shadows creeping up the walls. There is not a single emotional word in it, but such a subtle feeling of melancholy pervades the whole that we quite understand how Gautier said to Feydeau, who found him writing it : “It is an exact description of my state of mind.”

Another chapter, entitled *Effet de Neige*, describes the players’ waggon driving off at night through the deep snow. After a time the company miss one of their number, the Matamore (the bragging soldier), who had been following the

waggon on foot. They search for him in vain, in vain shout his name at the top of their voices across the great snow plain. No answer. One of them carries a lantern, the red light of which moves along the snow ; and we see the long, shapeless shadows following the men upon the white ground. The black dog belonging to the company follows them, howling. Suddenly the howls stop, and we are conscious of the death-like stillness which prevails when falling snow stifles every sound. At last the actor who has the sharpest eyes thinks he sees a curious figure lying beneath a tree, strangely, ominously still. It is he, the luckless Matamore. He is lying with his back against the tree, and his long, outstretched legs are half covered with the driving snow. His gigantic rapier, without which he was never seen, stands at such an odd angle to his breast that under any other circumstances one would have laughed. The lantern-bearer holds the lantern to his poor comrade's face, and gets such a shock that he almost drops it. The face is of a waxy whiteness ; the ridge of the nose, which is pinched at the nostrils by the bony fingers of death, shines like a piece of cuttle-bone ; the skin is tightened across the temples ; snow-flakes lie on the eyebrows and lashes ; the dilated eyes have a glassy stare. At each end of the heavy, pointed moustache gleams a little icicle, the weight of which drags down the hair. The seal of eternal silence has closed the lips which have delighted so many an audience with their merry brag ; and a death's-head shows beneath the pale, thin face, on which the habit of making grimaces has carved furrows, now terrible in their comicality. "Alas !" says one of his comrades, "our poor Matamore is dead. Exhausted and stupefied by the driving snow, he must have sought shelter for a moment under this tree, and as he has not two ounces of flesh upon his bones, he has been frozen to the marrow in no time. When we were in Paris he reduced his rations every day in order to produce more effect, and he had made himself leaner than a greyhound in the coursing season. Poor Matamore ! you are safe now from all the kicks and slaps and drubbings which your part obliged you to submit to ! You are as stiff now as if you had swallowed your own

dagger." The pathos of the situation is here brought out indirectly by a conscientious plastic treatment of the subject.

It was natural that such a degree of feeling as this seldom revealed itself in an art like Gautier's, and that in time he became entirely addicted to a species of descriptive writing which, perfect as it was in its kind, was ever more soulless. He had a passion for travelling; he visited Spain in 1840, Africa (in the company of the Duc d'Aumale) in 1845, Italy in 1850, Constantinople in 1852, Russia (penetrating as far as Novgorod) in the following year; and all these journeys he described, thanks to his fabulous memory for the appearance of things, with incomparable accuracy, though the descriptions were often written long after his return. One disappointment awaits the reader, namely, that everything in the different countries is described except their inhabitants. We are told that when Madame de Girardin had read his *Tra los montes*, she said to him: "But, Théo, are there no Spaniards in Spain?"—a criticism which is applicable to all his books of this kind. The inner man gradually ceased to exist for him, and even the outer man was at last lost to sight in his clothes. In Gautier's conversations with Bergerat, his son-in-law, we come upon the following comical and characteristic speech: "A royal tiger is a more beautiful creature than a man; but if out of the tiger's skin the man cuts himself a magnificent costume, he becomes more beautiful than the tiger, and I begin to admire him. In the same way, a town interests me only by virtue of its public buildings. Why? Because they are the collective result of the genius of its population. Let the inhabitants be utterly vile and the town a habitation of crime, what does it signify to me so long as I am not assassinated whilst I am inspecting the buildings?" This is the worship of beauty and art carried to a characteristic extreme. The human, the emotional, the modern, life itself, at last lost all interest for Gautier the artist and art-lover. In dramatic art he became indifferent to everything but the style, the costumes, and the scenery. He often maintained that it ought to be possible for a dramatist to produce all his effects by employing four Pierrots in different situations

—for all that was wanted was “an impression of life, not life itself.” “Life itself is too ugly,” he used to add.

Thus he finally, as it were, criticised himself, showing distinctly to all except his blind admirers where his limitations lay. He exhibited in himself the weak side of his axiom, *L'art pour l'art*; proved that an art which does nothing but revolve round the axis of art itself, inevitably becomes barren and empty. Art enthusiasm creates a Galatea out of marble, but the personal stream of thought is the divine breath which breathes life into the statue.

Nevertheless Gautier did a great and a good work by labouring with unexampled energy to free art from unwarrantable claims, and by developing it in as characteristic a manner as it lay in his power to do. Though this was not enough for art, it was enough for one man to have done. It cannot, however, be said that Gautier's talent was appreciated as it deserved during his lifetime; the artistic circles formed his public; merely literary people, not to speak of the reading world at large, did not understand him. How often have I myself heard from the lips of French scientific men the foolish assertion that Gautier wrote his books out of dictionaries, without caring for anything but the sound of his words and their singularity.

This want of understanding is to a certain degree explained by the fact that, in the mind of the general public, Gautier the journalist had gradually supplanted Gautier the poet. As early as 1836 the man who had told the journalists such bitter truths had joined their ranks to earn his daily bread; and his connection with the press lasted until his death—thirty-six years. His facility in writing was of great advantage to him, and the tasks he accomplished as art and dramatic critic were herculean. According to his own and Bergerat's calculations, which must, however, be exaggerated, his works, if all his articles were collected, would fill three hundred volumes. He wrote for Girardin's paper, *La Presse*, for nineteen years, and afterwards, under the Empire, chiefly in the *Moniteur officiel*. His dramatic criticism, which he undertook unwillingly, is only valuable for its fine style. As an art critic he confined himself more and more, as time

went on, to describing pictures, an art in which he was unapproachable. Weariness of his profession, disinclination to make enemies, compassion for beginners and the untalented, good-nature and indifference in equally large proportions, made him more and more indulgent. At last he praised everything and every one with the same serene impassibility and in the same distinguished, ornate style. The general public knew him only as an art and literary critic.

But upon authors, both of poetry and prose, his influence was great. Paul de Saint-Victor, with his excellent prose, Leconte de Lisle, the most unemotional of modern poets, Baudelaire, the "Satanic" lyric poet, and the whole group of young poets who during the Second Empire formed themselves into a school under the name of "Les Parnassiens," are direct descendants of Théophile Gautier. Saint-Victor inherited his sense of form and colour, his devotion to plastic art, Leconte de Lisle his perfect comprehension of foreign civilisations and his Oriental serenity, Baudelaire his partiality for abnormal feelings and passions, and the Parnassians his faultless metre and rhyme.

But although Gautier's influence has thus extended far beyond the 1830 period, and beyond the term of his own life, his is one of the names most inseparably connected with the early, the fighting, days of Romanticism. It is significant and touching that the last, uncompleted article he wrote was a description of the audience on the night of the first performance of Victor Hugo's *Hernani*.

XXIX

SAINTE-BEUVE

GAUTIER'S critical writings, though they form such an enormous proportion of his total production, are already almost forgotten ; he survives as the novelist and poet. But one of his contemporaries, who like him was both a poet and a critic, and whose name during their lifetime was frequently coupled with his, has had a different fate. The rank which Sainte-Beuve won for himself as a critic is so elevated as completely to overshadow his position as a poet, and as a historian in the usual sense of the word. As a poet he showed himself to be possessed of delicate and original talent ; but he was an epoch-making critic, one of the men who inaugurate a system and found a new branch of art. In a certain sense it may be said that he was a greater innovator in his province than the other authors of the period in theirs ; for there was modern lyric poetry before Victor Hugo, but modern criticism in the strict acceptation of the word did not exist before Sainte-Beuve. At any rate he remodelled criticism as completely as Balzac did fiction. During the last years of his life his authority was undisputed ; nevertheless, it was not until some ten years after his death that the literary public beyond the frontiers of France awoke to a full sense of his pre-eminence. An excellent foreign critic of French literature, the German historian, Karl Hillebrand, has pronounced Sainte-Beuve's to be the master-mind of the period, an assertion which, though it may be an exaggeration, can only be called absurd if criticism be regarded as in itself a lower branch of art than the drama or lyric poetry. This, however, is surely now an antiquated standpoint. To the author that branch of art is the highest in which his nature finds fullest expression ; and though there may be an order of precedence among intellects,

it is extremely doubtful if there is an order of precedence among arts, and most doubtful of all when an art or branch of art has been remoulded by a productive intellect into its own special, almost personal, organ. So much is certain, that in reasoning power (not only in critical acumen) Sainte-Beuve holds the first place in the generation of 1830.

The peculiar quality of his mind was its capacity of understanding and interpreting an extraordinary number of other minds. If superiority to the other prominent individuals of the group cannot be claimed for him, the reason lies in the limitations of his gift. Amongst the minds he understood were not numbered the minds of fertile, unrefined geniuses like Balzac, and great but eccentric geniuses like Beyle. And, far-reaching as was his vision, he was seldom able to take a comprehensive view; few historians and thinkers have had such unsystematic minds. This defect had its good side; his freedom from all inclination to systematise kept him fresh to the last, enabled him perpetually, as it were, to slough his skin; so that the man who in 1827 attracted Goethe's attention by his first articles in the *Globe*, in 1869 was not only in complete, understanding sympathy with the group of young scientists and artists who at the moment gave France her claim to the consideration of Europe, but was in a manner their leader. To the very last year of his life he was regarded by all the best men as the natural general, under whose eye the "young guard" was specially anxious to distinguish itself. But his lack of system, his inability to grasp his subject as a whole, not only prevented Sainte-Beuve from distinguishing his name by any single great work, but even from ever attaining in his writings to grandeur of proportion, to the grand style. His eye was formed to see details, characteristic, important details, but no whole. He saw these details in constant, perpetually varying movement, the movement which is life, and by imitating all this movement in his brain and with his pen he gave his pictures a more exact resemblance to life than had ever been seen before. But he had not sufficient mastery over his details; he did

not possess the gift of tracing apparent to deeper-lying causes, and these to a first cause.

As a critic he was only capable of describing the isolated individual, and even of the individual he only very occasionally gave a complete, final idea (Talleyrand, Proudhon) ; he showed him now from this side, now from that, now at one, now at another age, now in one, now in another relation to society. Even his short articles display a lack of the power of concentration ; he hid his best ideas in subordinate clauses, his most suggestive thoughts in notes. He broke his bread of life into crumbs. He hid his gold, as peasants used to do, in dark corners, in holes in the floors and walls, at the bottom of chests and in stockings ; he was incapable of moulding it into figures.

The freedom from system which was his strong point had this great advantage, that it preserved his writings from artificial symmetry. He never sacrificed for the sake of the inward equilibrium of his work a syllable of what he thought ought to be said ; and much less would he have done so to make his description and his style graphic. He had no aversion for the complicate, the intricate, the unfinished. But the result of his lack of that philosophic spirit which largely consists in a tendency to summarise and the love of a whole as whole, is that one never receives powerful, simple impressions from his works. The important and the less important too often occupy the same plane. Regarded as an artist, he reminds us of those Japanese painters, the great artistic value of whose work began to be acknowledged in Europe about the year 1880. One reason why the pictures of these artists surprise and delight is, that there is not a trace of academic symmetry in them ; they never completely satisfy us because they despise perspective, but they bring living things before us as if they were alive.

Charles Augustin de Sainte-Beuve was born at Boulogne-sur-Mer on the 23rd of December 1804. His father, a clever government official and cultured gentleman, was fifty-two before he made up his mind to marry ; and his mother at the time of her marriage was nearly forty. Monsieur Sainte-Beuve died before they had been married a

year, two months before the birth of his son, whose critically reflective turn of mind was plainly an inheritance from the father he never saw. Sainte-Beuve the elder was interested in all kinds of literature, but especially in poetry ; he left his books with their margins crowded with annotations and remarks, the spirit of which curiously anticipates the tendency of his son's writings.¹ Madame Sainte-Beuve, whose mother was an Englishwoman, taught her son English at an early age, and to her is doubtless due his taste (a very uncommon taste in France in those days) for English lyric poetry, for Bowles, Crabbe, Cowper, and especially for Wordsworth and those other poets of the Lake School whom he so often translated and quoted. Something melancholy and prematurely old in his temperament is in all probability attributable partly to the advanced age of both his parents, and partly to the effect produced on his mother's mind, before he was born, by the illness and death of her husband.

Sainte-Beuve was a timid, melancholy child. At the age of twelve, home influence had developed in him an almost alarming degree of childish piety ; he served as an acolyte at the mass with extraordinary fervour. The fever of Catholicism was short, but it left its traces, which at one time in later life showed very plainly ; and during all the earlier years of his youth the lad not only retained his reverence for Christianity, but dwelt much on religious doubts and theological questions. This lasted until, as a student, he felt himself at once drawn to the philosophers of the eighteenth century and to the living representatives of the sensationalistic philosophy, Tracy, Daunou, and Lamarck, with whose assistance he soon freed himself from the grasp of theology. His intellectual position on entering manhood was that of the pure empiricist ; at a later period religious moods and tendencies reasserted themselves ; but these again gave way to empiricism, which proved to be the final attitude of his mind. At school he had distinguished himself in history and languages ; but, in spite of his strong literary

¹ Some of the father's aphorisms are given as an appendix to Morand's edition of Sainte-Beuve's letters to the Abbé Barbe.

tendencies, he determined, partly for the sake of his future, partly to counteract a too purely literary training, to study medicine. From 1823 to 1827, whilst by no means neglecting literature, he pursued the usual physiological and anatomical studies with ardour and interest. He was poor, but never in want; for he was frugal and extremely industrious.

The young medical student was anything but good-looking. His big round head, covered with fine and yet rough reddish hair, was almost too large for his body; and his figure was bad. But in the bright blue eyes, which seemed now large, now small, and which sometimes dilated strangely, there shone a thousand questions, smiled a mischievous wit, and dreamed a curiously ingratiating, half-poetic, half-sensual longing. As the poor, plain-looking student, his acquaintance with the fair sex was almost entirely limited to the frail sinners of the Quartier Latin. He had an ardently sensual, gross temperament, which demanded the immediate gratification of its desires; but with the gratification invariably came remorse and a strong feeling of humiliation. Quite as markedly developed as the sensuality was a dreamy, poetic imaginativeness, which, tinged as it was with a gentle melancholy, naturally took the direction of romanticism and mysticism. He had, perhaps, a little of the ugly man's involuntary jealous dislike of the men whose good looks capture feminine hearts at once, and yet he himself had something of their dangerously insinuating quality.

Early in 1827 Sainte-Beuve published in the *Globe* two articles on Victor Hugo's *Odes et Ballades*, which procured him admission to the Romanticist circle. Hugo came to thank him, but did not find him at home. A few days later Sainte-Beuve returned the call. He found Hugo and his wife at breakfast, and thus made at the same moment the acquaintance of the two persons who were to have most influence over his life for many years to come. He soon became the accredited critic of the Romantic School. His first important task was to prove the connection of the new school with the older French literature, to provide it, so to

speak, with Gallic ancestors. This task he accomplished in his excellent critical work, *Tableau de la Poésie française au XVIe Siècle* (1827-28), the aim of which is to show plainly the thread which stretches across the classical age and connects the generation of 1830 with Ronsard, Du Bellay, Philippe des Portes, and those other authors of the Renaissance who had been so long and so unjustly despised. This book occupies the same position among Sainte-Beuve's works that *Les Grotesques* does among Théophile Gautier's. It was written before *Les Grotesques*, and is as thorough and critically discriminating as Gautier's work is plastic and eccentric.

In 1829 followed Sainte-Beuve's first lyric essay, *Poésies de Joseph Delorme*, a collection of curious, elaborate poems which made no small sensation. They purported to be written by a young medical student who had died of consumption; but in the preface, under the transparent pseudonym, Sainte-Beuve described himself and his own life. Joseph Delorme is of the race of Obermann—poor, gifted, full of compassion for the woes of humanity, a lustreless genius like the founder of the race, but of even a more complex character than he; for Joseph is a philosopher who is unhappy because of his scepticism, an idealist who with all his idealism is addicted to low dissipation. The hero is the usual despairing youth of the 1830 period, but there is more of the bourgeois in him than in the heroes of Saint-Beuve's contemporaries; his despair is less magnificent and more true to nature. As regards form, the poems are remarkable for their return to the charming old French metres of Ronsard and Charles d'Orléans, and also for the frequency with which the sonnet (beloved of Sainte-Beuve as of Wilhelm Schlegel) recurs. But they interest us chiefly because of the tendency to realism which their author already begins to display, a realism which, though it can sometimes be traced to the influence of the English poets of the Lake School, is yet as a rule, with its daring choice of subjects (in the poem "Rose" for example), original and essentially French. The ideal element is represented by the author's ecstatic effusions on the subject of the *Cénacle*, the little fraternal circle of poets and painters into which he

had lately been admitted, and the members of which he panegyrised, now collectively, now singly. His admiration of his friends knows no bounds. Some of the poems at the time of their appearance were ridiculed for their affectation ("Les rayons jaunes" undoubtedly verges on the ridiculous), others were considered vulgar. Guizot characterised Joseph Delorme as "un Werther jacobin et carabin" (Werther as the Jacobin and "medical"). On the whole, however, the book may be said to have had the decided success which it deserved.

Sainte-Beuve's next collection of poems, *Les Consolations* (published in March 1830), his novel *Volupté* (published in 1834), and the first two volumes of *Port-Royal*, mark the emotional and somewhat pious period in the life of their author. *Les Consolations* is dedicated to Victor Hugo in terms of hysterical admiration coupled with expressions of Christian contrition, and Hugo's name occurs frequently in the book; but it was in reality quite as much an offering to Madame Hugo, who was the love of Sainte-Beuve's youth, and to whom the first poem and several others are addressed. Of his relations with her he wrote too openly in *Le Livre d'Amour*, a collection of poems which obviously treat of realities, and which, though printed, was never published.¹ And in the novel *Volupté*, too, we have no difficulty in recognising its author's relations with Victor Hugo and his household in Amaury's relations with the eminent politician, Monsieur de Couaën, and his wife.

Sainte-Beuve himself and many of his biographers have hinted that the works which he wrote during the period of his enthusiasm for Madame Hugo, all of which have a faint Catholic tinge or varnish, were directly inspired by that lady, who was a devout Catholic in her youth, though an ardent freethinker in later life, in the days when she wrote her husband's life to his dictation. It has been asserted that Sainte-Beuve, in his lover's ardour, went the length of accustoming himself to speak in her language and even to share her feelings. This explanation, how-

¹ The most important poems of this collection are printed in Pons's low-minded book, *Sainte-Beuve et ses inconnues*.

ever, I refuse to accept, as I feel convinced that Sainte-Beuve in his old age deceived both himself and others by speaking as he did of his youthful works. In a letter dated July 1863, he writes to Hortense Allart de Méritens, the authoress (Madame Saman): "I tried a little Christian mythology in my youth ; but it has evaporated. It was for me the swan of Leda, a means of obtaining access to the fair and producing tenderness in them. Youth has time and employs every means." I object to this, to say the least of it, frivolous manner of explaining away a phenomenon which is plainly attributable to the natural attraction possessed by Catholicism for a youthfully pliant and dependent character, an attraction in this case strengthened by the general tendency of the period, which, as usually happens, was becoming a fashionable tendency before disappearing altogether. The period was the period of the revival of philosophic spiritualism. In 1828 Sainte-Beuve attended the lectures which Jouffroy, after his dismissal, gave in his own house ; and he was also, like almost all the young men of his day, strongly influenced by Cousin. The fashionable philosophers converted him temporarily from sensationism. Romanticism was still regarded by many of the younger men in the light in which it was originally regarded by Hugo, namely, as a reaction against the pagan art and literature of the Classicists ; and one branch of the Romantic School was, from its eager desire for the poetic revival of medievalism, so closely associated with the young Catholic party which rallied round Lamennais and founded the newspaper *L'Avenir* (to which Sainte-Beuve contributed articles), that it was not at all surprising that a few drops from the aspergill of the Neo-Catholics lighted upon the young Romantic writers, and found their way into their works. The part of *Volupté* which describes conventual life, was actually written by Lacordaire. The piety which prevails throughout *Les Consolations*—and which annoyed many, amongst others Beyle, a sincere admirer of Sainte-Beuve—and the incense fumes which permeate the second part of *Volupté*, vividly recall corresponding phenomena in German Romanticism.

In spite of its diffuseness and heaviness, *Volupté* is a delicately profound psychological study. It consists of confessions of the nature of Rousseau's, but recorded in a style which is richer in imagery, more saturated with colour, and more delicately shaded than Rousseau's; the emotionally lyric tone reminds us of Lamartine's *Jocelyn*, a work which treats the same kind of theme more chastely. Sainte-Beuve's book presents us with the life-story of a pleasure-seeking, dissipated youth, interspersed with many a profound, sagacious reflection. It represents the sensual and the tender impulses of the soul as equally destructive of the vigour and energy of youth. It treats mainly of those enervating friendships with young women, especially with young married women, in cultivating which clever young men often squander so much time. The word "squander" seems to me to convey Sainte-Beuve's meaning better than the word "lose"; for he himself reproaches a gifted writer whose vigorous style is lacking in shades, with having worked too hard and lived too lonely a life, with having injured himself by too seldom seeking the society "which is the best of all, and leads one to lose most time in the pleasantest way, the society of women."

Amaury, the hero of the book, is on intimate terms with three women. One, who is the wife of his teacher and chief, he loves more than he ventures to let her understand; the second, to whom he is betrothed, he gives up for the sake of the first; and yet at the very same time he allows himself to drift into an intimate friendship with the third, whom he alternately adores passionately, and pains by his cruel indifference—a friendship which neither satisfies him, nor saves him from indulging in the lowest debauchery. Intelligent, ambitious, and obstinately industrious as Amaury is, his intellectual vigour is gradually paralysed by all these entanglements, and he at last feels that there is no hope for him except in submission to the severest discipline of the Roman Catholic Church. His account of his life as a young man is given in the form of the confession of an ecclesiastic, and the unction of parts of it is insufferable; the outbursts of remorse, the moral and religious admoni-

tions, the prayers and homilies, which interrupt the flow of the tale, are tiresome ; but the reader is sufficiently compensated for them.

Two things make the book a remarkable one—in the first place, the perfect understanding which it displays of the development process and the diseases of the soul, an understanding which speaks of persistent self-examination, and foreshadows the coming critic ; in the second place, the insight into feminine character, which reveals the feminine element in Sainte-Beuve's own nature, and prognosticates his unique success in the critical interpretation of the personalities of notable women. I append a few specimens of his keen observation and impressive reflections:—"How ungrateful youth is by nature ! It throws away with a contemptuous gesture everything that has not been given to it by itself. It will only be bound by ties which it has formed itself, demands friends of its own choice, for itself alone, being certain that in its soul are treasures sufficient to buy hearts with, and life sufficient to fructify them. Hence we see it bestow itself for life on friends whom it did not know yesterday, and swear eternal devotion to women who are almost strangers." "How contemptible human friendships are ! How they exclude one another ! How they follow one another and drive one another away like waves ! Alas ! this house to which you repair every morning and every evening, which seems like your home and better than your home, and for which you neglect everything that hitherto has been sweet to you, this house, you may be quite certain, will some day lose favour in your eyes ; you will avoid it as a fatal place, and if by chance your business leads you into its neighbourhood, you will take a long round to avoid seeing it. The cleverer you are, the stronger will be the feeling." Every one of a truthful disposition who has been under the painful necessity of concealing his or her real feeling, will understand the following sentence, and admire its brevity:—"I tried to express what I really felt, while apparently expressing what I did not feel—to be honest to myself and to mislead her." Here, again, is a mournful little picture of life :—"A brigade is marching slowly along

a road. The enemy's troops, in ambush on both sides, make terrible havoc with their rifles, and in the end there is an open fight. The brigade succeeds in putting the enemy to flight, and when the general arrives in the evening at the nearest town with the lucky survivors of his force and the torn remnants of his flag, this is called a triumph. When some one part of our plans, our ambition, our love, has suffered less than the rest, we call this glory or success." And the following is an apt little simile. It is of jealous love Sainte-Beuve is writing :—"At this stage, when it desires absolute possession, when it is irritated and embittered by the slightest opposition, nay, even by the beloved object's affection for others, I can only compare it with those Asiatic despots who, in order to clear the way to the throne for themselves, assassinate all their nearest relations, even their own brothers."

With *Les Pensées d'Août* Sainte-Beuve closed his career as a poet. It is the only one of his poetical ventures which was quite unsuccessful, and the poems which the volume contains are certainly his coldest ; yet it seems to me, though my opinion is unsupported by any other critic, that it is in this work he first displays marked originality. It is realistic to an extent which is quite unique in the lyric poetry of the Romantic School ; no poet had yet ventured to make such free use of the language and the surroundings of daily life. In the North, where a poet even to-day would hardly have the courage to give an omnibus or a railway platform a place in a lyric poem, such a work as *Les Pensées d'Août* would still almost be regarded in the light of a specimen of the poetry of the future.

In it, as in *Les Poésies de Joseph Delorme*, we find several of the characteristics of the English Lake School transplanted to French soil. Sainte-Beuve, like the Englishmen, presents us with simple, sober pictures of real life, and his style, like theirs, is founded upon the conviction that there ought not to be any essential difference between the language of prose and of metrical compositions. But in Sainte-Beuve's poems we have, instead of the strange want of crispness and point of the English poems, a genuinely French dramatic

tension. Each of them is a little drama developed within the limits of a short lyric narrative.

Take, as a good specimen, the poem entitled *À Madame la Comtesse de T.* The Countess to whom it is dedicated relates the story. She is travelling by steamer from Cologne to Mainz. To see the scenery better, she has seated herself in her carriage, which is in the fore part of the ship, and she is consequently beside the steerage passengers—servants, workmen and their wives, poor people of all descriptions. One of her children exclaims: "Mother, there is Count Paul!" She looks round and recognises the acquaintance named, a Polish political refugee (the year is 1831). His features are refined and his hands are white, but he is dressed in the old, shabby clothes of a working-man. He is in the company of a family of plain English work-people. The husband is a coarse-looking man, who is always eating or smoking; his wife is, at the first glance, insignificant; they have a daughter with them, a pretty girl of about fourteen. The Countess's first idea is that the young Pole has been attracted by the girl; then she sees that it is the mother, whose eyes follow him wherever he goes. And this mother is no longer a young woman, though she must, not so long ago, have been very pretty; her figure, in spite of the poverty of her dress, is elegant, and her hair is beautiful. With a solicitude, which is not that of love, but of tenderness towards the being by whom one is beloved, the young man puts her cloak round her and holds the umbrella over her when it rains. He buys expensive grapes for her little boys. The Countess divines that in the distant town where he sought refuge he has found friends in this poor family. But he, like herself, is to go on shore at Mainz, and his friends are to continue their journey in the steamer.

"Montant sur le bateau, je suivis la détresse,
Le départ jusqu'au bout ! Il baise avec tendresse
Les deux petits garçons, embrasse le mari,
Prend la main à la fille (et l'enfant a souri,
Maligne, curieuse, Ève déjà dans l'âme) ;
Il prend, il serre aussi les deux mains à la femme,

Évitant son regard.—C'est le dernier signal
 De la cloche ! Il s'élance ! O le moment final !
 Quand on ôte le pont et pendant qu'on démarre,
 Quand le cable encor crie, ô minute barbare !
 Au rivage mouvant, alors il fallait voir,
 De ce groupe vers lui, gestes, coups de mouchoir ;
 Et les petits enfants, chez qui tout devient joie,
 Couraient le long du bord d'où leur cri se renvoie.
 Mais la femme, oh ! la femme, immobile en son lieu,
 Le bras levé, tenant un mouchoir rouge-bleu
 Qu'elle n'agitait pas, je la vois là sans vie,
 Digne que, par pitié, le Ciel la pétrifie !

Je pensai : Pauvre cœur, veuf d'insensés amours,
 Que sera-ce demain, et ce soir, et toujours ?
 Mari commun, grossier, enfants sales, rebelles ;
 La misère ; une fille aux couleurs déjà belles,
 Et qui le sait tout bas, et dont l'œil peu clément
 A, dans tout ce voyage, épié ton tourment :
 Quel destin !—Lui pourtant, sur qui mon regard plonge,
 Et qu'embarrasse aussi l'adieu qui se prolonge,
 Descendit.—Nous voguions. En passant près de lui,
 Une heure après : 'Monsieur, vous êtes aujourd'hui
 Bien seul,' dis-je.—'Oui,' fit-il en paroles froissées,
 'Depuis Londres, voilà six semaines passées,
 J'ai voyagé toujours avec *ces braves gens*.'
 L'accent hautain notait les mots plus indulgents.
 — 'Et les reverrez-vous bientôt ?' osai-je dire.
 — 'Jamais !' répliqua-t-il d'un singulier sourire ;
 'Je ne les reverrai certainement jamais ;
 Je vais en Suisse ; après, plus loin encor, je vais !'

I would also call attention to a little poem which is a real work of genius, *Monsieur Jean, Maître d'école*. It is the story of a poor country schoolmaster, who, brought up in a foundling hospital, has known nothing of his parents until he one day suddenly finds out who his father is—no less a man than the famous Jean Jacques Rousseau, who, as his readers know, deposited the children of his wife Theresa (of whom he had no absolute certainty of being the father) in the Paris foundling hospital. The schoolmaster has not read Rousseau, but he begins now, and studies *Émile*, *La nouvelle Héloïse*, and all the other works with the deepest interest. He is more intensely conscious than other readers

both of their fertile geniality and of the very slight feeling of personal responsibility displayed by their author. At last he can no longer resist the desire to make the acquaintance of his parents.

“ Il part donc, il accourt au Paris embrumé ;
 Il cherche au plein milieu, dans sa rue enfermé,
 Celui qu’il veut ravir ; il a trouvé l’allée,
 Il monte ; . . . à chaque pas son audace troublée
 L’abandonnait.—Faut-il redescendre ?—Il entend,
 Près d’une porte ouverte, et d’un cri mécontent,
 Une voix qui gourmande et dont l’accent lésine :
 C’était là ! Le projet que son âme dessine
 Se déconcerte ; il entre, il essaie un propos.
 Le vieillard écoutait sans tourner le dos,
 Penché sur une table et tout à sa musique.
 Le fils balbutiait ; mais, avant qu’il s’explique,
 D’un regard soupçonneux, sans nulle question,
 Et comme saisissant sur le fait l’espion :
 ‘ Jeune homme, ce métier ne sied pas à ton âge ;
 Épargne un solitaire en son pauvre ménage ;
 Retourne d’où tu viens ! ta rougeur te dément ! ’
 Le jeune homme, muet, dans l’étourdissement,
 S’enfuit, comme perdu sous ces mots de mystère,
 Et se sentant deux fois répudié d’un père.
 Et c’était là celui qu’il voudrait à genoux
 Racheter devant Dieu, confesser devant tous !
 C’était celle. . . O douleur ! impossible espérance ! ”

And he hastens back to the country to practise in life as a poor schoolmaster some of the great precepts which are to be found in his father’s works, but are set at naught by his practice. The good seed in Rousseau’s *Émile* germinates in the education which the children entrusted to this schoolmaster receive.

Les Pensées d’Août was published in 1837. Thenceforward Sainte-Beuve was exclusively the critic.

XXX

SAINTE-BEUVE

It was to follow his own peculiar, undoubted vocation that Sainte-Beuve gave up the practice of the art of poetry. It was only the art he forsook ; for poetry, like an underground spring, communicated life and freshness to his critical investigations of even the driest and most serious subjects.

It is interesting to observe all the steps of the somewhat intricate process by which the first great modern critic was prepared for the exercise of his vocation. At the time when the Romantic circle was broken up by the Revolution of July, Sainte-Beuve stood on such good terms with the Legitimist leaders that Polignac was on the point of offering him the post of secretary to Lamartine, who was then about to proceed as ambassador to Greece. It was a post which the young poet would have had no objection to accept from them ; hence he involuntarily cherished a certain feeling of resentment against the new government, under which almost all his literary friends received political preferment. The democratic element which lay latent in his character (he gave up the *de* which he was entitled to prefix to his name), proclaimed itself ; he became a species of interpreter of the naïvely ardent socialistic philosopher, Pierre Leroux, and continued to write in the *Globe* even after it had passed from the hands of the Romantic dogmatists into those of the Saint-Simonists, and was appearing as their organ, with the motto : *À chacun selon sa vocation, à chaque vocation selon ses œuvres*. Like Heine, he had an enthusiastic admiration for Père Enfantin ; and in an article written in 1831 he ranks the religious writings of Saint-Simon high above Lessing's *Erziehung des Menschengeschlechts*.

Hardly had he separated from the Saint-Simonists, after

the break-up of their "family" in 1832, than he entered into relations with Armand Carrel, the literary chief of Republican France. Although Sainte-Beuve, in the article he wrote on Carrel in 1852, ignores his own close connection with him, it is quite certain that he wrote in Carrel's paper, the *National*, for three years, and on political as well as literary subjects. He enrolled himself among the Republicans, and made acquaintance with them, as he had previously done with the Saint-Simonists, the Romanticists, and the Legitimists. And it was about this same time that his friend, Ampère, procured him admission to the circle of the Abbaye des Bois, where the venerable Madame Récamier reigned and Chateaubriand was worshipped. After a quarrel with Carrel on the subject of an article on Ballanche, which Carrel considered too favourable to Legitimacy, Sainte-Beuve allied himself with Lamennais, who had made overtures of friendship. What attracted him to Lamennais, whose confidant and adviser he soon became, was partly that great churchman's sincere and ardent devotion to the people, partly sympathy with his main theory, that it was necessary, in order to keep the steadily rising stream of democracy within its banks, to oppose to its powerful, and to a certain extent irrefutable, principle one still more powerful, namely, the religious principle, which addressed itself with authority to the people, and with no less authority to their kings. So strongly did Lamennais' attitude before his defection from the Church of Rome appeal to Sainte-Beuve, that he in one of his articles addressed a public, though qualified, reproach to his friend on the subject of this defection, maintaining that a man who had so lately striven to submit other men's minds to the authority of the church had no right to figure as an anti-papal demagogue.

The years 1834-37 were the most painful of Sainte-Beuve's life. In 1837 the sudden termination of his relations with Madame Hugo simultaneously severed his connection with the Romantic circle and obliterated his religious tendencies. He retired to Lausanne, where, in 1837-38, he began the course of lectures which formed the basis of his great work, *Port-Royal*. They had been planned and partly

written before ; the fact that they were delivered to an audience which, though Protestant, was orthodox, to a certain extent determined their tone. It was also influenced by Sainte-Beuve's intimacy with the eminent Swiss pastor, Vinet, one of the few men whom he all his life continued to revere. Vinet's character and intellect were equally interesting to Sainte-Beuve ; he was a strictly and sincerely religious man, and an exceedingly acute and subtle critic of French literature. His representation and vindication of Christianity as *spirituality* made an impression on Sainte-Beuve's mind, for which theological problems had a natural attraction. Vinet, seeing his friend such an attentive listener, thought that he had converted him, but Sainte-Beuve left Lausanne an unbeliever. After a tour in Italy he returned to Paris, where he resumed his occupation of critic, writing better than he had ever done before, and with this difference, that his criticism, instead of being as heretofore polemical, was now interpretative and instructive.

He became the highly esteemed literary critic of the *Revue des deux Mondes*, an influential man of the world, a welcome guest in aristocratic houses. He was regarded as a somewhat independent, but refined and dignified author ; his politics were, generally speaking, those of the Right Centre. A lady, with whom he stood on terms of the closest friendship, ensured his position in the social world. This was Madame d'Arbouville, the authoress of some sad but pleasing stories ; she was the widow of a General, and niece of Comte Molé, the Prime Minister. In winter Sainte-Beuve spent his leisure hours in her house or the houses of her friends, and in summer he paid visits to her relations in the country. He became Count Molé's friend and literary adviser, taking the part of this cultured nobleman and adherent of the Classic School against his own old Romantic allies, when these latter showed themselves wanting in taste and tact.¹ Supported by all the Monarchists and Classicists, he was elected a member of the French Academy in 1844, without having to submit to

¹ See Sainte-Beuve's article on Alfred de Vigny's reception into the Academy, and also the letter, published by himself, which was written to him by a lady (Madame Hugo) on the occasion of the same event.

any preliminary defeat. (In one of the letters of Madame de Girardin, his clever enemy, a bitter attack is made on him apropos of this election.)¹ Particular piquancy was lent to the reception of the ex-Romanticist by the fact that it fell to the lot of Victor Hugo, who had been rejected three times before he was elected, to make the installation speech.

Sainte-Beuve, however, felt himself no more bound by his new social ties than by any previous ones. The circle was broken up by the Revolution of 1848; and as the victorious Republicans offended him mortally by publishing a perfectly imbecile charge against him, he felt more isolated than ever before.² He left France for the second time, and, settling in Liège, gave there the course of lectures out of which his book, *Chateaubriand et son Groupe littéraire*, was evolved, lectures the tone of which must have been very offensive to the Monarchical and Church party, and which point to the loss of cherished illusions.

Madame d'Arbouville died in 1830, and with her death the private ties which connected him with the old parties were severed. The democratic and socialistic instincts which had drawn him to Armand Carrel and the Saint-Simonists now drew him to the Second Empire. Like all the other men of 1830, with the solitary exception of Auguste Barbier, a poet of high principles but mediocre talent, Sainte-Beuve shared to a certain extent the popular enthusiasm for Napoleon; to him the Empire was an imperialism which had its support in the people and was inimical to the domination of the bourgeoisie; and now, in his famous and much abused article, *Les Regrets*, he not merely proclaimed his allegiance to Napoleon III., but wrote of Orleanists and Legitimists with a strangely oblivious scorn. He was a regular contributor to the *Constitutionnel*, then for a time wrote in the *Moniteur officiel*, afterwards resuming his connection with the *Constitutionnel*. During the last years of his life he wrote for

¹ *Lettres parisiennes*, iv. 170.

² He was accused of having accepted bribes from the secret fund of Louis Philippe's government. What lay at the foundation of the charge proved to have been a grant of a sum of—one hundred francs—for the repairing of a stove in the Mazarin Library, of which Sainte-Beuve was librarian.

the Opposition newspaper, the *Temps*. He was evidently perfectly honest; it was not for the sake of any advantage to himself that he changed his opinions; he simply now, as always, involuntarily allowed himself to be influenced—with the result of a clear gain of insight and understanding for his future criticism. He came very little into personal contact with the Emperor; in politics he was an adherent of the “Left”; Princess Mathilde and Prince Napoleon treated him as an honoured friend, and he turned the Princess’s friendship to account in the most disinterested manner, namely, in the furtherance of unobtrusive, genuinely benevolent schemes.

It was not till the last stage of his career that Sainte-Beuve’s talent attained to its full development. The chances are that an uncritical author will deteriorate as he grows older, but that a critic will improve; Sainte-Beuve improved year by year, to the very end of his life. The absolute truthfulness, which was naturally as marked a feature of his character as his industry, but which had often been held in check by one consideration or another, allowed itself ever freer play; and the capacity for work remained as great as in his youth. Sainte-Beuve’s writings fill fifty volumes, and in all these volumes there is not a careless line, and inaccuracies are of the rarest occurrence. But it was not until the last stage of his career that he was courageous enough to give perfectly free expression to his real opinions on religious and philosophical subjects. He now eased his mind of everything that he had repressed since the youthful days when he studied the philosophers of the eighteenth century. His want of appreciation of Balzac and Beyle, the one a man of a much coarser, the other of a much more eccentric nature than his own, must not render us oblivious of the courage and determination with which he championed the rising generation of French authors, even such writers as Flaubert and the Goncourt brothers, whom he did not altogether understand. Nor ought it to be forgotten that he refused to write an article on Napoleon’s *Vie de César*, and that in the Senate he distinguished himself as the solitary but determined opponent of clericalism.

In March 1867 he defended Renan and his *Vie de Jésus*. In June of the same year, when it was proposed (apropos of a complaint from the magnates of the town of Saint-Étienne) to exclude from the public libraries accessible to the people all literature objectionable to the clergy, including the works of Voltaire, Rabelais, &c., he was the solitary member of the servile, priest-ridden Senate who boldly championed intellectual liberty and warmly defended the honour of French literature. The students, who in 1855 had hissed him as an Imperialist, now honoured him with a deputation and a banquet. The lying rumours spread by the clerical press on the subject of a small dinner-party which he inadvertently happened to give on Good Friday, 1868, represented him in the light of an antichrist, of a re-incarnated Voltaire; and when in May 1869 he made a last effort, and with a weak voice but stout heart spoke in the Senate in defence of liberty of the press and against the Catholic Universities Bill, his name became a war-cry, became the symbol of free thought. In January 1869 he renounced his allegiance to Imperialism. In October of the same year he died, after five years of illness and a long period of terrible suffering, borne with stoic fortitude.

Sainte - Beuve, with his exceptionally impressionable nature, underwent a whole series of religious, literary, and political transformations. These constituted the school he had to pass through to become the founder of modern criticism. Despite all his changes of opinion, we are safe in asserting that he was honest. Private interest can have had little power in great things over a man with a nature as truthful as that which reveals itself in his writings. Truth and honesty are, as Franklin says, like fire and flame; they have a certain natural brightness which cannot be counterfeited.

XXXI

SAINTE-BEUVE AND MODERN CRITICISM

Port-Royal (1840-59), Sainte-Beuve's longest piece of connected writing, is a unique work of its kind. Disinclination to tread the beaten track, and the Romanticist's sympathy with religious enthusiasm, two characteristics which early distinguished him, influenced him in choosing the history of Jansenism in France as his subject. Jansenism was an enthusiastic, intelligent, intense form of piety, which, though evolved and retained within the pale of Catholicism, was nevertheless distinguished by a personal, that is to say, heretical, passion for truth, which appeals to our understanding by its independence and to our sympathies by its heroically courageous defiance of persecution and coercion. Like its history, *Port-Royal*, it reaches its highest level in Pascal, whose frail, emaciated figure as its embodiment presents a curious contrast to that of the plethoric, more healthy-minded German who, in a neighbouring country a century earlier, had carried on a very similar, though more successful struggle against ecclesiastical attempts at compromise.

Sainte-Beuve possessed all the qualifications required of the historian of Jansenism. He was not a believer, but he had been, or believed that he had been one. A man is seldom capable of criticising the views he holds himself, and as seldom of understanding those which he has never held; what we all understand best are the views we once shared, but share no longer. If any one doubts Sainte-Beuve's ability to understand these medieval emotions, that impulse to forsake the world, that strife of the awakened soul with nature, and its repentant, anxious recourse to grace; if any one doubts his comprehension of the real spirit inspiring these sermons and theological pamphlets,

of the hearts beating under these nuns' habits, of the devotion, the hopes, and the longings, the mystical ecstasies and the sacred enthusiasm, which flourished on that little spot of holy ground, let that doubter read the first two volumes of *Port-Royal*, as far as the chapter on Pascal, who was easier of comprehension because he was a figure of more magnitude and was already better known. Let him study the masterly portraits of St. François de Sales and St. Cyran, and observe how with the help of letters, reported conversations, and a few pamphlets and sermons, Sainte-Beuve succeeds in placing before us two figures which are so true to nature, so human, that we seem to be living with them. We are frequently reminded of the fact that Sainte-Beuve was originally a novelist. The scenes among the innocent dwellers in that dovecote, the convent, for instance, have all the vividness of well-written fiction. And Sainte-Beuve employs his imagination only in describing ; he never invents or misrepresents.

It is a defect in the book that its first parts, though they are much the best reading, are not conceived in the historical style. We are too vividly reminded that the *feuilleton* has hitherto been their author's vehicle of expression. In these earlier volumes Sainte-Beuve simply takes Port-Royal as his starting-point. The old monastery is not much more than his citadel, from which he makes one sortie after another ; he hunts out parallels, discovers analogies, now in literature, now in real life—interesting, but often far-fetched, and leading to disquisitions not only upon such writers as Corneille, Racine, Molière, Voltaire, and Vauvenargues, but upon modern authors, such as Lamartine and George Sand. The later volumes, on the other hand, the style of which is more soberly historical, lack the attraction of these interpolations ; and the subject is too much of a special subject to interest long, in spite of the loving care which has been bestowed on it.

Though *Port-Royal* is supposed to be his chief work, Sainte-Beuve reaches a far higher level in the long series of volumes known as *Causeries du Lundi* and *Nouveaux Lundis*, which contain the shorter articles written during his most perfect

period. It will be long before these articles are forgotten. At the time of their author's death, Ulbach wrote: "I cannot tell how much of the literature of which we are now so proud will be preserved by time. Some of Lamartine's and Victor Hugo's verses? some of Balzac's novels? One thing, however, is certain—that it will be impossible to write history without having recourse to Sainte-Beuve and reading him from beginning to end."

Sainte-Beuve has two styles, the youthful and the mature. At the time of his study of sixteenth century literature (from the vocabulary of which he, like the other young Romanticists, adopted various expressions) he got into the habit of picking and choosing his words and polishing and refining his periods to such an extent that he drew down upon himself some justifiably severe criticism—though he hardly deserved the violent reproaches showered on him by Balzac, whom he had annoyed by some sarcastic articles. But when he took to journalism this ultra-refinement of style disappeared. As Littré remarked, "After he had bound himself to send in a *feuilleton* every week, he had no time to spoil his articles."

A style like Sainte-Beuve's second—keen and flexible as a sword-blade—is not easy to characterise. In the first place, it is by no means a striking style. The reader who is not particularly well versed in French literature will not be aware of anything that can be called style. The periods succeed one another unrhythmically; they are not grouped, but proceed carelessly, as Zouaves march; we never come upon a pompous and seldom on a passionate one; occasionally there is an interjection—"O poet!" or the like. The language flows like gently rippling water. But the observant reader is charmed by its noble Atticism. The tone is not assertive, but calmly and quietly sceptic. I give a few examples, taken from different works. "Is there stability or instability at the basis of his character? You think instability. But under that instability is there not something more stable? You believe that there is. But under this again is there not something less stable than ever?" How often in their study of character must psychologists query

thus, but how few of them could put the question with such delicate precision ! What has been called the eccentricity of Sainte-Beuve's style is often only something surprising in his imagery ; yet the metaphor itself is always surprisingly correct. In describing a great, austere sixteenth-century preacher of repentance, he tells that this ecclesiastic's contemporaries compared him, because of his dry severity, to a thorn-bush. Later, after giving an account of a vigorous outburst of noble indignation on the part of this man, he adds : " Si j'ai pu dire de M. de Saint-Cyran qu'il était parfois un buisson et un buisson sans jamais de fleurs, il faut ajouter qu'il est souvent aussi un buisson ardent." Observe how the pliant style lends itself to irony and satire. Sainte-Beuve is criticising the style of a literary rival, Nisard ; amongst much bitter-sweet praise he insinuates the little remark : " Un académicien lui a trouvé du nerf ; les savants lui trouvent de la grâce." Of Cousin he says : " He is a hare with the eye of an eagle." For an example of the power of characterisation latent in the style, take the following sentence from a criticism of De Musset : " Ce n'était pas des couleurs combinées, surajoutées par un procédé successif, mais bien le réel se dorant ça et là comme un atôme à un rayon du matin, et s'envolant tout d'un coup au regard dans une transfiguration divinisée." And for an example of its capacity, equable as it is, to express indignation, take the following passage, which also throws light on the character of the man. He is writing on the subject of a work to which the Academy in full conclave had refused to give the prize adjudged it by a committee of experts, because the "atheistical" principles on which the work was based were at variance with the eclectic philosophy then officially recognised. " There really does exist a small class of sober, unassuming philosophers, who live upon very little, do not intrigue, and are entirely occupied in conscientiously seeking after truth and cultivating their intellects. They refrain from the indulgence of every other passion, and fix their whole attention upon the laws which govern the universe, listening and investigating wherever in the realm of nature the world-soul, the world-thought reveals itself to them.

These are men who at heart are stoics, who try to do good and to think as accurately and rightly as they can, even without the hope of any personal reward in the future, content to feel at harmony with themselves and in accord with the harmony of the universe. Is it fitting, I ask, to stamp these men with an odious name on this account, to ostracise them, or at best only to tolerate them with such tolerance as we show to the erring and guilty? Have they not even yet won for themselves in our country a place on which the sunlight falls? Have they not, O ye noble Eclectics, with whom it gives me pleasure to compare them, ye whose invariable and absolute disinterestedness and whose unalterable high-mindedness are known to God and man, have they not the right to be placed at least on an equal footing with you, in virtue of the purity of their doctrine, the uprightness of their motives, and the innocence of their lives? This last great progressive step, worthy of the nineteenth century, I would fain see taken before I die."

Sainte-Beuve made various reforms in the art of criticism. In the first place, he put solid ground beneath its feet, gave it the firm foothold of history and science. The old, so-called philosophic criticism treated the literary document as if it had fallen from the clouds, judged it without taking its author into account at all, and placed it under some particular heading in a historical or æsthetic chart. Sainte-Beuve found the author in his work; behind the paper he discovered the man. He taught his own generation and the generations to come, that no book, no document of the past, can be understood before we have gained an understanding of the psychical conditions which produced it, and formed an idea of the personality of the man who wrote it. Not until then does the document live. Not until then does a soul animate history. Not until then does the work of art become transparently intelligible.

Sainte-Beuve's most marked characteristic was an insatiable thirst for knowledge, a quality which he possessed in the form that may be called scientific inquisitiveness. This directed his life even before it expressed itself in his criticism. At first it is only faintly perceptible in his works, because he

began with unlimited praise of his contemporaries, Chateaubriand, Lamartine, Victor Hugo, Alfred de Vigny, and others, a good deal of which he was obliged subsequently to retract—thus progressing in the opposite direction from Théophile Gautier, who began with severity and gradually declined into a nerveless leniency. But it is possible to trace even Sainte-Beuve's first uncritical praise to his critical instincts. Its exaggeratedness was due to the fact that he stood, as a young man, too near to the personages he criticised; but this circumstance was itself attributable to his curiosity. Before he knew, he dimly divined the difference between books and life, and was less apt than others to accept the author's own account of himself, the image of himself which he desired, by means of his book, to imprint on his readers' minds; and it was the unconscious instinct of investigation, the keen interest of the born psychologist, the longing to see for himself and close at hand, the inclination to pass by all that was official and conventional and make straight for the truth that is concealed, the small facts which explain—that led him to seek personal acquaintance; though he himself believed that it was his enthusiasm for ideas which attracted him irresistibly to their originators.

And here the critic is confronted by one of his greatest difficulties—he knows the truth only about the living, but may speak it only of the dead. And there is no doubt that it makes a disagreeable impression when the death of an author entirely changes the tone of criticism, as Sainte-Beuve's criticism of Chateaubriand, for example, was altered by the latter's death. His earliest article on Chateaubriand was incense pure and simple. We are conscious of the social pressure under which it was written, of the awe and veneration, the personal sympathies and relations, the fear of angry glances from lovely eyes, the impossibility of hurting the feelings of so charming a lady as Madame Récamier by criticising her domestic idol, in short, of all the influences which combined to make the first sketch of Chateaubriand simply an adulatory narrative. The long work and the later articles are, on the contrary, inspired by a perfect rage for saying "No," for tearing off masks.

But when he is at his best, Sainte-Beuve succeeds in finding the golden mean. He does not admire everything and attribute everything to noble motives, but neither does he search for base ones. He neither praises nor depreciates human nature. He understands it. And intercourse with men and women of every description, constant critical observation, French delicacy of perception, and a Parisian training, have given him an extraordinary power of discernment. At his best, the many-sidedness of his mind actually reminds us of Goethe. We are at times tempted to call him "wise"; and few indeed are the critics who tempt us to apply this adjective to them. He very seldom allows himself to be confused or influenced by the popular sentiment connected with a name, no matter whether it is lofty, or pathetic, or depreciatory. He inquires into the pedigree of his author, his constitution and health, his economic position; he snaps up some involuntary confession he has made, and shows that it is supported by other utterances, and that it throws light on, and explains the actions of the man. He describes him in his bright and noble moments; he surprises him in *déshabille*; with his marvellous capacity for "finding a needle in a haystack," he discovers what the dead man concealed in the inmost recesses of his heart. With the judicial calm of the scientific investigator, he enumerates his tendencies towards good and his tendencies towards evil, and weighs them in the balance. And by such means he produces a trustworthy portrait—or rather, a series of portraits, each one of which is trustworthy, though some of them contradict each other. For, notable critic as Sainte-Beuve is, he invariably shirks one of the greatest difficulties with which the critic has to contend. A conscientious critic has, as a rule, read the work which he undertakes to interpret and criticise, many times and at various stages of his development; each time he has been struck by something different; and in the end he has seen the work from so many different points of view that it is impossible for him, without doing a sort of inward violence to himself, to maintain one single standpoint, one attitude of feeling. And if he happens to be dealing, not with a single work, but with a highly productive author

who has passed through many stages of development, or possibly even with a whole school of literature, the difficulty of making one comprehensive picture out of the many different impressions received under totally different psychical conditions, becomes proportionately greater. A building which we have seen only once, half of it in sunlight, half in the shadow of a heavy cloud, stands out distinctly in our memory in a certain light against a particular sky; but a building we have seen at every hour of day, in the dusk and in moonlight, from all sides, from various elevations, and as often from the inside as the outside, a building in which we have lived, and the size of which has dwindled in our eyes as we grew—of such a building we find it difficult to give a single, fully descriptive picture. This difficulty Sainte-Beuve avoids by constantly producing fresh descriptions and fresh criticisms of the same men and their works, leaving it to the reader to draw his own conclusions. It was with good reason that he chose as the motto for a series of his works the saying of Sénac de Meilhan: “Nous sommes mobiles et nous jugeons des êtres mobiles.”

The latter of these propositions, namely, that every human being whom we judge has altered, has developed steadily, Sainte-Beuve understood better than it had ever been understood before. He not only changes his tone every time he changes his theme, but changes it every time there is a change in the man or woman who is his theme for the time being; his agile talent imitates all the movements of the individual human soul during its development process.¹ Hence his manner is as changeable as his subject; he is now the biographer, now the critic; he packs as many limiting and defining parentheses into his periods as possible; connects sentences which modify one another; uses technical

¹ The two following sentences from *Port-Royal* exemplify my meaning. In the first we have him calmly and frankly giving up the attempt to produce resemblance between his character portraits of the same person; in the second we see him determined to include every side of the character: “C’est le M. Saint-Cyran tout-à-fait définitif et mûr que j’envisage désormais; c’est de lui qu’est vrai ce qui va suivre; si quelque chose dans ce qui précède ne cadre plus, qu’on le rejette, comme en avançant il l’a rejeté lui-même.”—“Certes on peut tailler dans M. de Saint-Cyran un calviniste, mais c’est à condition d’en retrancher mainte partie vitale.”

words which introduce a whole train of ideas and memories ; and vague expressions which may mean much more than they say. For though he moves through the dim depths of a man's life with the certainty of the diver who sees the submarine growths through the water, he nevertheless, for many reasons, prefers to write with a certain amount of vagueness of what he has seen. When he is writing of the living it is, of course, only permissible to make vague allusions to their private life ; and the dead have, as a rule, descendants or relatives who keep jealous guard over their reputation. Sainte-Beuve, therefore, generally contents himself with showing that he divines or knows much on which he does not choose to dwell.

With the course of years he became bolder and more scientific in his psychological analysis. In the following passage he defends his right to be so. It is taken from a letter written on the 9th of May 1863 to a critic who had blamed him for certain disparaging remarks in one of his articles : " Art—and especially a purely intellectual art like that of criticism—is an instrument which is difficult to handle, and its worth is dependent upon the worth of the artist. Granted this, is it not absolutely necessary to have done with that foolish conventionality, that cant, which compels us to judge an author not only by his intentions, but also by his pretensions ? Am I, for example, to be obliged to see in Fontanes only the great master, polished, noble, elegant, religious, and not the hasty, brusque, sensual man that he really was ? . . . Or to come to our own day. . . . I have had the opportunity for thirty years and more of observing Villemain, a man of distinguished intellect and talent, who is actually brimming over with generous, liberal, philanthropic, Christian, civilising sentiment, but who is, nevertheless, the most sordid, malicious ape in existence. What is to be done in such a case ? Are we to go on to all eternity praising his noble, elevated sentiments, as those by whom he is surrounded do ? Are we to dupe ourselves and dupe others ? Are men of letters, historians, and moralists merely actors, whom we have no right to study except in the rôles which they have chosen and defined for

themselves? Are we only permitted to see them on the stage? Or is it allowable, when our knowledge is sufficient, boldly and yet gently to insert the scalpel and show the weak points of the armour, the faulty joints between the talent and the soul? allowable to praise the talent whilst indicating the defects in the soul which actually affect the talent and any permanent influence it may exercise. Will literature lose by such a proceeding? It is possible that it may; but the science of psychology will gain."

This, then, is the first advance—firm ground beneath our feet; no deceptive idealisation! The next is, that criticism, which had hitherto been a disintegrating, separating process, becomes in Saint-Beuve's hands, and with the limitations entailed by his character, an organising, constructive process. His criticism produces an organism, a life, as poetry does. It does not break up the given material into road-metal and gravel, but erects a building with it. It does not break up the human soul into its component parts, so that we only gain an understanding of it as a piece of dead mechanism, without having any idea what it is like when it is in movement. No, he shows us the machine at work; we see the fire that drives it and hear the noise it makes, whilst we are learning the secrets of its construction.

Thanks to these reforms of Sainte-Beuve's, the history of literature, which used to be a kind of secondary, inferior branch of the science of history, has become the guide of history proper, its most interesting and most living part; for the literature of nations is the most attractive and most instructive material with which history has to deal.

We began by asserting that Sainte-Beuve's critical activity did not lead him to forsake poetry. We are now in a position to prove that the art of the critic, as practised by him in the last years of his life, in the highest stage of his development, had entered into the closest relationship with modern poetry. For poetry became synthetic simultaneously with criticism; and the cause of the movement was the same in both cases, namely, the gradual conquest by science of the whole domain of modern intellectual life. At the beginning

of the century imagination was considered the essential quality in poetry; it was his capacity of invention which made the poet a poet; he was not tied down to nature and reality, but was as much at home in the supernatural as in the actual world. In the generation of 1830 such authors as Nodier and Alexandre Dumas express this view of the matter, each in his own way. But as Romanticism by degrees developed into realism, creative literature by degrees gave up its fantastic excursions into space. It exerted itself even more to understand than to invent; and this produced a close connection with criticism. Fiction became psychological. The point of departure of the novelist and of the critic in their respective descriptions is now the same, namely, the spiritual atmosphere of a period. In it the real or invented characters appear to us; the novelist's aim is to represent and interpret the actions of a human being, the critic's, to represent and interpret a work, in such a manner that the reader may see both the actions and the work to be results produced with real or apparent inevitability, when certain inward qualities or tendencies are acted upon by suggestions from without. The only fundamental difference is that the creative author makes the speech and the actions of his characters, who, fictitious though they are, are generally drawn from life, the probable consequences of given circumstances; whereas the critic's imagination, fettered by facts, necessarily restricts itself to the representation of the psychical condition which led to or influenced the utterances and actions he describes. The novelist deduces a man's probable actions from what he has observed of his character. The critic deduces a man's character from his works.

Criticism, understood as the capacity of overcoming one's natural narrow-mindedness by the wideness and many-sidedness of one's sympathies, has been a distinguishing faculty of all the greatest authors of this century. It was from this point of view that Émile Montégut regarded it when he called it the youngest genius, the Cinderella among the intelligences. "Criticism," he wrote, "is the tenth Muse. It was she who was Goethe's mystic bride; it was she who made twenty poets of him. What but criticism is the

basis of German literature? What are the English poets of our own day? Inspired critics. What was Italy's noble Leopardi? A fiery critic. Amongst all the modern poets only two, Byron and Lamartine, have not been critics; and for this reason these two have lacked many-sidedness and variety and have become as monotonous as they are." When criticism is taken in a wider sense, in the full meaning of the word, this last limitation falls away. For in its signification of the power of passing judgment on the existing state of things, it was an inspiring force in all the great Romantic lyric writers of the period, Byron as well as Hugo, Lamartine as well as George Sand. From the moment when their poetry ceases to exclude all important contemporary life and thought, from the moment when the Romantic lyric poets transform themselves into the organs of great ideas, criticism becomes an inspiring principle in their works also. It inspired Hugo's *Les Châtiments*; it inspired Byron's *Don Juan*. It is a finger-post on the path of the human mind. It plants hedges and lights torches along that path. It cuts and clears new tracks. For it is criticism which removes mountains—the mountains of belief in authority, of prejudice, of idealess power and dead tradition.

XXXII

THE DRAMA: VITET, DUMAS, DE VIGNY, HUGO

THE success of the Romantic School in lyric poetry, fiction, and criticism was indisputable ; but there was one branch of literature in which it failed to realise the bold expectations with which it started on its career ; and this was the branch which, according to the old principles of æsthetics, was (and curiously enough, as a rule, still is) regarded as the highest, namely, the drama. As the art stood in such high estimation, the comparative slightness of their success in it was painfully felt by the Romanticists. Their plays never found real favour with the public, never became part of the permanent repertory of any theatre. Victor Hugo's were only popular as librettos for Italian operas ; Mérimée's were never played at all ; George Sand's and Balzac's had generally only a *succès d'estime* ; and it was long before a few of Alfred de Musset's short pieces found their way on to the stage ; whereas Scribe and his collaborators drew full houses, not only in France but abroad.

And yet the school did much admirable work in the domain of drama. The first essay was made by Vitet, who between 1826 and 1829 wrote a succession of *Scènes dramatiques*, subsequently published in a collected form under the title of *La Ligue*. The original idea had suggested itself to him of dramatising episodes in French history without adding anything fictitious whatever ; his imagination was allowed to do nothing but vitalise history, and it succeeded most admirably in doing so. The atmosphere of Vitet's works is the atmosphere of long-past days, and the talk of his sixteenth-century characters conveys such an impression of authenticity that we feel when we are reading his dramas as if we were living history, hour by hour.

Ludovic Vitet was born in Paris in 1802, received his education at the École Normale, took part as a Liberal in the political movements of the day, was a member of the society *Aide toi—le ciel t'aidera*, and wrote (as already mentioned) in the *Globe* as an ardent champion of Romanticism. His poetico-historical works were all produced in this youthful period, with the exception of a series of dramatic scenes, distinctly inferior to the rest, which he published in 1849 under the title of *Les États d'Orléans*.

His career was uneventful. As a young man he was an inseparable friend of Count Duchâtel. When the Revolution of July placed his friends in power and Duchâtel became a member of the Guizot ministry, Vitet was made Inspector of Historical Monuments, a post which Guizot devised specially for him. Henceforth he was a politician; in 1834 he became a member of the Chamber of Deputies, in 1836 a member of the Council of State, in 1846 a Member of the Academy.

He was a consistent Monarchist and Conservative. From 1851 to 1871 he held aloof from public affairs altogether. After the war he again took a prominent position, under Thiers. He died in 1873.

Vitet furnishes a good example of the power of the first impetus of a strong artistic movement to inspire even minds which are not productive and artistic by nature. After 1830 he was eminent only as a learned historian of art. He wrote a biography of Count Duchâtel. His literary and historical essays are as dry and tedious as Mérimée's.

To his youthful works we always return with pleasure—to *Les Barricades*, *Les États de Blois*, and *La Mort de Henri III.* The principal characters in them, Henri II., Henri III., and the Dukes of Guise of several successive generations, are portrayed in such masterly style as to bear comparison with the heroes of Shakespeare's great historical plays (Henry IV. and Richard III. certainly excepted). The manners and ideas of the age are so clearly placed before us that we feel as if they cannot have been better known or understood by contemporaries. *Les États de Blois* is unmistakably the finest of these works. Let any one who wishes to

make acquaintance with Vitet at his best, read the scenes which describe the murder of the Duke of Guise. Seldom has an author ventured to set aside poetic convention to such an extent in a historical play. The event is much more vividly and realistically brought before us than even in Delaroche's fine painting, which shows us Henri III. cautiously opening the door and peeping at the body of his great enemy lying on the floor. Vitet first shows us the King in his room at four o'clock in the morning, dipping Spanish poniards into holy water and tremblingly handing them to his minions without even daring to utter his enemy's name. Then comes the scene in the Duke's room, in which his mother and his mistress in vain beseech him not to imperil his life, but to keep away from the Council to be held next morning. We next see him in the Council-chamber; an uncomfortable feeling comes over him; his nose begins to bleed; he has forgotten his handkerchief, and sends a messenger to fetch it. The Scottish guards stupidly bar this messenger's way; but they quickly perceive their mistake, and the Duke gets the handkerchief. But he is uneasy, this great soldier who has faced drawn blades so often without turning pale, and he begins to feel faint. It is because he is still fasting; the feeling will pass off if he eats something; he opens the little *bonbonnière* which hangs at his belt; it is empty. Some one is despatched to fetch him sweetmeats or fruit. At this moment Révol comes out of the King's apartment and says: "The King wishes to speak with you, Monseigneur!" The other lords of the Council stop their conversation and exchange glances. The Duke rises; he takes a little time to fasten his mantle, which slips first off one shoulder, then off the other; he is unconsciously trying to delay his departure—too proud not to be ready to go, even if it be to death, and yet human enough to hesitate a moment on the fatal threshold. He must have another handkerchief, as the first is stained with blood; again one of the conspirators goes, leaving the others in anxious suspense. It is a masterly representation, this of Vitet's, of the restlessness, impatience, and foolish feeling of shame which at times overcome us and impel us to rush

blindly into the most hazardous situations, merely to escape from painfully ridiculous ones. The messenger sent for the handkerchief again delays. Then the proud Guise loses patience. With the words, "I cannot keep the King waiting longer," he goes out at the door; as it closes behind him, a dozen officers thrust their long poniards into his body.

We observe that Vitet enters into details which would be unsuitable for the stage. His *Scènes dramatiques* are only intended to be read. Therefore they are not genuine dramas. And the explanation of this is, that Vitet, with all his historical insight, lacked both poetic passion and the artistic gift of organisation. Because he is never capable of developing pathos, of rising to a climax, from the height of which all the rest would be felt to be preparation and result, he never attains to really artistic construction. He was evidently haunted by a species of artistic anxiety, a fear of making the slightest alteration in the historical facts, a fear of obtruding his own personality. He had not a strong enough individuality to dare to issue an artistic coinage stamped with his own image. His productivity ceased as early as it did, because the imagination which inspired his works, though vigorous, was not free, not independent, either in its observation or in its reproduction; it was hampered and weighted by scholarship, by the dust of the record office. This beautiful and fiery Pegasus stood tethered in a library.

It would be a shame to employ the same metaphor in writing of the Romantic author who, following in Vitet's steps, set himself to dramatise historical episodes, and who in February 1829, a year before Victor Hugo, achieved popularity with a historical drama, *Henri III. et sa Cour*. This writer was Alexandre Dumas (born in 1803), a man of brilliant, spontaneous talent and Titanic constitution, who displayed the same aptitude for Herculean tasks in literature as his father had done in war. For forty years he continued without a pause to produce tragedies, comedies, novels, short stories, books of travel, and memoirs. It would be foolish to write contemptuously of such prodigious inventiveness, such incredible productivity. We

can trace in these works the French-African blood ; there is something in them of the easy-going Creole disposition, something of the ardent sensuality of the negro race. Assisted by numerous collaborators, all much inferior to himself, Dumas peopled the stages, crowded the book-sellers' shelves, filled the *feuilleton* columns of the newspapers with the creations of his brain ; the printing-presses creaked and groaned in their efforts to keep pace with his incessant production. What one cannot but regret is the easy-going worldliness which prevented any real process of development taking place. Dumas was an artist only in his first period. Beginning in a romantic age, he began romantically ; continuing in a commercial age, he continued commercially.

In *Henri III. et sa Cour* he did what Vitet had not succeeded in doing with the same historical material, namely, produced a spirited and playable drama ; but it was a drama in which the defiance of classic theatrical convention was of the most superficial kind. He ventured to reproduce in externals the court customs of the period. On the boards where for a couple of centuries the hero and his confidant had conversed either with both arms hanging by their sides or with their left hands on their sword-hilts, a whole troop of King Henry's courtiers appeared with cups and balls (the game of cup-and-ball was an invention of that day) ; and in the pauses these same gentlemen amused themselves by blowing small darts out of blow-pipes. Nevertheless they felt and spoke like the young men of 1828.

The psychology of the other historical plays of Dumas' youth (*Napoléon Bonaparte*, *Charles VII. chez ses grands Vassaux*, &c.) is equally superficial. It was not until he lit upon an age the spirit of which he understood and could master, that he succeeded in giving such excellent representations of past days as we have in the interesting and effective dramas, *Un Mariage sous Louis XV.* and *Gabrielle de Belle-Isle*, both of which (and especially the latter, with its slightly idealised picture of the manners and customs of the Regency) possess real literary value. But before this, in 1831, it had fallen to Dumas' lot to present the young Romantic generation

with one of the typical figures which it recognised as representative of itself. He wrote *Antony*.

With all its faults, there is something in this play which makes it better than even the best of Dumas' other works. There is warmer blood, more human nature in it than in the others. And the reason why, with all its naïveté, it makes a really powerful impression on us is, that in it Dumas has flung his own ego, himself, with his wild passion, his youthful enthusiasm, and chivalrous instincts, on to the stage. Antony is an 1830 hero, of the same type as all of Hugo's—broad-shouldered, lion-maned, enthusiastic and despairing, capable of living without food or sleep, ready at any moment to blow out his own or any one else's brains. But the sensation produced by *Antony* was due to the fact that Dumas had done what Hugo never would or could do, namely, laid the action of his play in 1830, and put his hero on the stage dressed in the fashion of the day, in the very same black coat as the male members of the audience wore. Hitherto Romanticism had voluntarily restricted itself on the stage to the Middle Ages. Now it revealed itself in undisguised modernity.

We come upon a vindication of this step in the play itself. A conversation on the subject of the literary disputes of the day is introduced into the fourth act. During the course of it a poet, who is defending the Romanticists' practice of going back to the Middle Ages for their themes, says:

"The drama of passion must necessarily be historical drama. History bequeaths to us the passionate deeds which were really done. If in the midst of our modern society we were to attempt to lay bare the heart which beats under our ugly short black coats, the resemblance between the hero and the public would be too great; the spectator who was following the development of a passion would desire to have it arrested exactly where it would have stopped in his own case. He would cry: 'Stop! that is wrong; that is not how I feel. When the woman whom I love deceives me I suffer, certainly, but I neither kill her nor myself.' And the outcry against exaggeration and melodrama would drown the applause of the few who feel

that the passions of the nineteenth century are the same as those of the sixteenth, and that the blood can course as hotly beneath a cloth coat as beneath a steel corselet."

We can imagine the applause which followed this speech. All wished to show that they belonged to these few. Passion was the order of the day, and they proved themselves to be passionate by applauding. And *Antony* truly is a symphony of raging passions, the like of which it would be difficult to find. After several years of travel the hero returns to Paris and finds that the woman he loves is married. He saves her life at the risk of his own by stopping her runaway horses; the shaft of the carriage has pierced his breast; he is carried into her house. Antony is an illegitimate child and a foundling; hence as a lover he is a rebel against the laws of society. "Other men," he says to the woman he loves, "have a father, a mother, a brother—arms which open for them when they are in trouble; I have not so much as a tombstone upon which I can read my name and weep. Other men have a country; I have none, for I belong to no family. One name meant to me everything that I possessed, and that name, your name, I am forbidden to pronounce." The lady reminds him of social obligations: "Call them duties or call them prejudices; such as they are, they exist." "Why," he replies, "should I submit to these laws? Not one among those by whom they were made has spared me a suffering or done me a service. I have received nothing but injustice, and I owe nothing but hatred. My unfortunate mother's shame has been branded on my forehead."

Adèle loves Antony, but avoids him. In the course of a journey she takes, she has to spend a night at an inn; he surprises her there and takes possession of her with violence. In spite of this dastardly act she continues to love him. We meet the couple again in Paris. Their story is known. We hear hypocritical women, who manage to combine secret leanings to the forbidden with irreproachable outward behaviour, destroying Adèle's reputation. Their attacks on her evoke outbursts of indignation from the really worthy, indignation against society and its hypo-

crisies. But the drama is drawing to a close. The husband, Colonel d'Hervey, returns from a journey ; Antony tries in vain to persuade Adèle to escape with him ; the step of the injured husband is heard in the anteroom ; the lover draws his Romantic dagger and plunges it into Adèle's breast ; to save her honour he meets d'Hervey with the cry : " Elle me résistait ; je l'ai assassinée ! "

What chiefly strikes us now on reading the play is its preposterous absurdity. We feel that if we were to see it acted, as a new play, we should not be able to refrain from smiling at the parts intended to touch us. We can hardly understand to-day how it happened that on the night of its first performance in 1831 a select audience were excited by it to the wildest enthusiasm. They applauded, shed tears, sobbed, shouted Bravo ! The effect of the play was heightened by the splendid acting of Bocage and Marie Dorval. Dumas tells that a handsome green coat he was wearing was positively torn off his back and into scraps, which were preserved as relics by the enthusiastic youths who formed a large proportion of the audience ; and even if we do not take this anecdote quite literally, there is no doubt of the unboundedness of the enthusiasm. The explanation is, that men never laugh at a work which gives expression to their own moods and feelings. Antony was not merely the impersonation of passion verging on savagery, in combination with a tenderness so great that it would rather take upon itself the responsibility of a murder than expose the beloved one to insult and scorn ; he was also the Byronic, mysterious young hero, who is predestined to struggle against the injustice of fate, and is greater than his fate. But even in those days there were not wanting critics who saw the weaknesses of the play. Bocage, who acted Antony, considered the closing speech so foolish, that he would have omitted it if he could. He did omit it one evening, and the curtain fell without it, but only with the result that the audience began to shout and scream as if possessed. They would not be defrauded of their speech. Bocage had gone ; but Madame Dorval, who was still lying dead upon the stage, had the presence of mind to order the

curtain to be raised again, upon which, holding up her head, she said with a smile and a transposition of the pronouns, "Je lui résistais, il m'a assassinée!"¹ One sharply satirical voice was raised within the precincts of the Romantic camp. Let any one interested turn up the long and excellent criticism of *Antony* in Jules Janin's *Histoire de la littérature dramatique*, undoubtedly the best piece of criticism its author ever wrote, and he will have the pleasure of beholding delirious Romanticism overwhelmed with ridicule.

Whilst *Antony* may be described as the Romantic fit of hysterics, *Chatterton*, the one play of Alfred de Vigny's which was a success on the stage, may be designated the Romantic dirge. These two favourite dramas of the generation of 1830 complement each other; the one represents the cult of genius, the other the cult of passion; the one sympathy with the suffering, the other admiration for energetic action; or, to go deeper, the one the Teutonic, the other the Latin side of Romanticism.

Alfred de Vigny (born 1799) had failed to win the approbation of the theatre-going public by his excellent historical drama, *La Maréchale d'Ancre*, which was put on the stage in 1834. The reason probably was, that in everything essential its characters belonged to those types with which the public had already become familiar in other Romantic historical tragedies. Borgia, the lover, for instance, is of exactly the same species as Victor Hugo's lovers, and is not even very different from the lover of Dumas' plays, in spite of the widely different characters of the two authors. This shows us the power of a school to set its stamp upon writers of the most varied individualities.²

Chatterton, on the other hand, is a work peculiarly charac-

¹ Told me by an eye-witness of the scene, Philarète Chasles.

² In the list of personages we find the following directions to the actor for the rendering of the part of Borgia. Observe how all the qualities beloved of Romanticism are enumerated as if in a catalogue, and how in all essentials the directions might serve for Victor Hugo's young heroes, or indeed for Antony: "Montagnard brusque et bon. Vindicatif et animé par la vendetta comme par une seconde âme: conduit par elle *comme par la destinée*. Caractère vigoureux, triste et profondément sensible. Haïssant et aimant avec violence. Sauvage par nature, et civilisé comme malgré lui par la cour et la politesse de son temps."

teristic of De Vigny. This play, which was performed in 1835, is based on an idea to which its author had already given expression, in three different forms, in a volume of tales entitled *Stello*, published two years previously—the idea of the true poet's unhappy and neglected position in modern society. De Vigny, to begin with, regarded the poet from the Romantic standpoint, regarded him, that is to say, as a superior being, nay, as the noblest of all beings (the idea with which the German Romanticists, too, were so thoroughly impregnated); and a feeling of strong compassion had been aroused in him by the poet's fate, especially the fate of the young poet who, when he stands most in need of help and appreciation, so seldom finds hearts that understand him and patrons who prevent his life being a struggle for existence. What lent a certain charm to De Vigny's constant appeal to the public on behalf of the poet, was the fact that he was not pleading his own cause; for he was a man of good family, who had always been in comfortable circumstances. According to his idea, the poet is a poor unfortunate who is entirely in the power of his own imagination. He is "incapable of everything except fulfilling his divine mission," and especially incapable of earning money; it is possible for him, indeed, to make a living by writing, but if he does so it is probably at the cost of his noblest gifts; he develops his critical faculty at the expense of his imagination; and the divine spark which burns in him is extinguished. Therefore this heavenly messenger ought not to be allowed to degrade himself by common work; his brain is a volcano, from which the "harmonious lava" (*laves harmonieuses*) can only issue when he is in a position to be idle as long as he pleases.¹

There is, as the modern reader sees at once, some truth in this idea, but more exaggeration. The play which was based on it, and which produced floods of tears, appeals so exclusively to the instinct of compassion, that it has no properly tragic effect; and it has too strong a lyric bias in favour of its hero to possess the inward equilibrium with-

¹ See the characteristic introduction to *Chatterton*, "Dernière nuit de travail, du 29 au 30 Juin 1834."

out which a drama lacks stability. Chatterton and the young Quakeress whom he loves have appropriated every single noble quality of mind and soul ; around them there is nothing but coarseness, cold-heartedness, prose, and stupidity. What we are shown is the cruel treatment of the intellectual genius by the coarse, earth-bound world around him. The view of life is not unlike what we find in Germany in the writings of Novalis, in Denmark in those of Andersen and Ingemann ; for authors such as these Goethe has written his *Tasso* in vain. We in our day are tired of the dramas with artist heroes which were ushered in by Oehlenschläger's *Correggio*, and are represented in Germany by Holtei's *Lorbeerbaum und Bettelstab*, &c. We no longer indignantly sympathise with Chatterton, "the man who has been created to descry in the stars the way pointed out by the finger of the Lord," when he chooses rather to poison himself than accept an unpoetical appointment which would bring him in a hundred a year. In this case also, what touched every heart in an audience of the year 1835, now only elicits a smile and a shrug of the shoulders.

Romanticism was too essentially lyric to produce dramatic works of enduring value. This fact is perhaps most strongly borne in upon us when we consider the plays of the greatest of the Romantic lyric poets. Victor Hugo's dramas have many points of resemblance with Oehlenschläger's tragedies. We frequently observe that both authors have been influenced by their reading. In Hugo's *Marie Tudor* we trace the influence of Dumas' *Christine à Fontainebleau*, and the last scene of *Lucrèce Borgia* owes something to Webster's *Duchess of Malfi*. The characters in the plays of both authors are merely outlined ; in neither are they real, complete human beings ; and yet the power of genuine enthusiasm and lyric pathos inspires them with life. Hugo's characters certainly approach nearer to real life, and for this reason, that events such as those represented in his plays had occurred in France in much more recent times than in Denmark. Hernani reminds us of the rebel leaders who defied the Government in La Vendée ; Gilbert, who goes to the scaffold of his own free will to avenge the woman he loves, does no more than

many a noble victim of the guillotine had done ; and Ruy Blas' elevation from the position of a footman to that of a minister of state is not much more remarkable than Rousseau's rise from the same position to that of one of the world's most famous authors. This, however, practically makes little difference ; for the author's love of the unusual, nay, of the monstrous, represses everything which might remind us of the reality with which we are familiar, and gives prominence to unnatural phenomena which, though sublime in his eyes, are merely absurd in the eyes of readers of a later day.

The conception of human nature which reveals itself in Hugo's plays is purely lyric ; it reminds us in all essentials of the psychology of his rival, Lamartine, an author who was such a contrast to him in other respects. The only difference is that, whilst Lamartine, with his harmonious nature, loves to represent a pure and beautiful character which yields to some sudden temptation and then expiates the one weak moment with years of repentance and penance (Jocelyn, Cédar in *La Chute d'un Ange*), Hugo, in his dramas, loves to represent a human soul debased by bad passions, by all kinds of misery and humiliations, by vice, by slavery, by infirmity, yet so constituted that, under given circumstances, it is irresistibly attracted by the good and beautiful, in alliance with which it fights against the horrible past which it has forsworn. This soul aspires ; it understands even the most delicate refinements of the good and beautiful ; but it feels unworthy of the noble emotions which it experiences ; it cannot mount into these unfamiliar regions, and so it falls back, exhausted and defeated, into its former degraded condition.

Let me illustrate my meaning by a few examples. Triboulet (*Le Roi s'amuse*) has been corrupted by his position as the unscrupulous mouthpiece and butt of mockery, yet he loves his daughter with the purest tenderness. She is stolen from him, and he gives himself up entirely to hatred and projects of revenge.—Marion (*Marion Delorme*) has sold herself hundreds of times ; but she falls in love with a young, brave man, and this passion completely purifies her. Didier is condemned to death,

and in the dread hour of trial she becomes Marion again. She gives herself to the judge in order to save the man she loves, not understanding that Didier would far rather die than be saved thus.—Lucrèce Borgia was begotten in crime and has lived a life of crime. But this licentious woman, this poisoner, has a son whom she loves, and for his sake she is prepared to renounce the life she has hitherto led. But a mortal insult is offered her, and in her fury she has recourse to her old weapons; she invites her enemies to a repast, gives them poison, and unwittingly murders her son along with the others.—Ruy Blas, compelled by poverty, has become a nobleman's lackey. The love of a queen makes of this lackey a minister of state. He is fit for the position; he evolves and carries out great and noble plans; he is on the point of becoming the saviour of his country, when his past rises up against him. The disappointment of all his hopes is too much for him; he revenges himself like the man he was; he will not fight a duel with his master, but gets possession of his sword and kills the defenceless man with it.¹

The conception of the tragic is, we observe, always the same. But of chief significance in all these dramas, as far as Hugo is concerned, is the fountain of lyric pathos which wells forth when the degraded human soul is raised by noble passion from the mire. The real kernel of the drama is in every case the hymn of strong emotion with which the guilt-stained soul sings itself pure.

One of Hugo's most famous poems (*Les Chants du Crépuscule*, xxxii.) contains an allegory of which we are reminded when considering his dramas. High in a church tower—so he writes—hangs an old bell. Long ago its metal was clean and bright. The only inscription it bore was the word God, with a crown below it. But the tower has had many visitors, and each of them, one with his blunt knife, another with a rusty nail, has scratched his own mean name, or a foul word, or a silly witticism, or a platitude on the bell. It is covered with dust and cobwebs; rust has found its way into the scratches, marring and corroding it.

¹ Cf. Madame de Girardin: *Lettres parisiennes*, ii. 31.

“ Mais qu’importe à la cloche et qu’importe à mon âme !
 Qu’à son heure, à son jour, l’esprit saint les réclame,
 Les touche, l’une et l’autre, et leur dise : chantez !
 Soudain, par toute voie et de tous les côtés,
 De leur sein ébranlé, rempli d’ombres obscures,
 À travers leur surface, à travers leurs souillures,
 Et la cendre et la rouille, amas injurieux,
 Quelque chose de grand s’épandra dans les cieux.”

The poet was only attempting to describe the condition of his own soul when he sang thus, but he did more ; for the allegory strikingly depicts the outbursts of lyric pathos which escape from the lips of the unhappy and guilt-stained characters who give his dramas their interest.

But pathos and lyric sonority, in however ample measure, are not materials out of which alone a dramatic edifice can be constructed. A strong foundation of accurate reasoning is demanded, or, failing this, at least of sound common-sense and correct taste.

Such foundations Hugo could not supply. And his failings as a dramatist increased with time. There happened in his case what happens with so many artists : his style degenerated into mannerism. He became, as it were, his own best pupil ; as a dramatist he ended by parodying himself—the most cruelly effective kind of parody.

He had always been wanting in a sense of the comic, and had always been inclined to confuse the sublime with the colossal. To this inclination he yielded more unrestrainedly than ever before in writing *Les Burgraves*. The very list of characters evokes a smile : Job, Burgrave of Heppenheff, aged 100 ; Magnus, son of Job, aged 80 ; Hatto, son of Magnus, aged 60 ; Gorlois, son of Hatto, aged 30. A Parisian caricature of the Burgraves, of about the same date as the play, represents them standing in a row, decreasing in height and quantity of beard according to age.

The centenarian is the most energetic of them all ; he represents the good old days. He calls his son of eighty : “ Young man ! ” but Hugo does not smile. All these old gentlemen vie in declamation with a beggar of ninety, who turns out to be no less a personage than Frederick Barba-

rossa, who has lived in concealment for twenty years, but has come to execute vengeance upon the eldest of the Burgraves, who as a youth had plotted against his life. The play teems with improbabilities and Romantic absurdities. For instance, in order to bring about a recognition scene, Hugo makes a soldier fight with a piece of red-hot iron, with which he sets a mark upon an opponent whom he wishes to be able to recognise again, and whom he cannot see rightly because it is dark.

When this monstrous production of an overstrained imagination was put upon the stage, in 1843, it proved a complete failure. On the first night, in the middle of the play, hissing began. One of Hugo's faithful henchmen rushed to tell him. Hugo who, like Napoleon, relied upon his guard, answered as usual: "Get hold of some young men!" It is said that the messenger answered despondently, with downcast eyes: "There are no more young men." The generation to which Romanticism had appealed thirteen years before was no longer young, and, what was worse, it had grown weary; more than one of its poets had made too heavy demands upon it.

A reaction was inevitable, and it set in that very year. It found its author and its histrionic genius.

A young man as yet unknown to fame had left the provincial town in which he had been brought up, and come to Paris with a manuscript in his pocket. He was a thoroughly high-principled young man, with no great gift of imagination, but with much refinement and taste, and of a nobly serious turn of mind. His name was François Ponsard, and the title of the manuscript was *Lucretia*. It was a tragedy on an antique theme—the rape and death of the chaste Lucretia. The style was sober and severe; it recalled Racine's. The public was tired of the Romantic style. For long the quiet citizen had shaken his head over such phrases of Hugo's as "the tones purred from the organ like water from a sponge," or "the table-linen was white as pale grief's winding-sheet," or "the old woman walked with bent, slow back." But until now there had been no one capable of competing with Hugo. Here at last seemed to be a possible

rival. At the first glance Ponsard's play appeared to be exactly on the lines of the old classical tragedy. In their eagerness its welcomers did not notice in what a modern manner the antique theme was treated, how much Ponsard had learned from the Romanticists, how much of its warm colouring his drama owed to Victor Hugo, and how small an amount of originality the new-comer really possessed.

All the public saw was that this drama was sane and simple. They saw that its heroine was Lucretia—not Hugo's horrible *Lucrèce*, that monster of bloodthirstiness and sensuality, but Rome's Lucretia, the emblem of chastity, another name for feminine purity. She represented marriage, the family, the poetry of home, as Antony and his kin had represented the morality of the foundling, and lawlessness. All Catholic and Classic France, all orthodox Switzerland, hymned the praises of the new dramatist and his play. At last Hugo had found his superior, Racine his equal. Even the critical Vinet joined in the great Hallelujah. He went into ecstasies over Ponsard's style: "This author spins gold as his Lucretia does wool," &c.

Les Burgraves was hissed on the 7th of March 1843. On the 22nd of April of the same year *Lucrèce* was received on its first night with thunders of applause. So closely as this did the short-lived triumph of what went by the name of *l'école du bon sens* follow on the defeat of Romantic dramaticism. If the worthy Ponsard relied upon the verdict of his critics, Janin and the others (Théophile Gautier and Théophile Dondey alone protested), he must have believed that his fame was established for all time.

The Classic reaction had found its actress as well as its dramatist. In 1838 a young Jewess had made her début in the Théâtre Français. She was then eighteen, an ignorant child who had played the harp and sung in the cafés and in the streets; but time proved *Rachel* to be a genius, the greatest actress France had ever known. And this great actress, as it happened, had a thorough distaste for the rôles with which the Romantic drama provided her, whilst she studied and played those of the old Classic

repertory with such zeal and passion that she actually succeeded in doing what no one had believed possible, namely, restoring their power of attraction to the tragedies which the Romantic School had disdainfully driven from the stage. Of what avail was it that Gautier wrung his hands! Iphigénie, Mérope, Émilia, Chimène, Phèdre, again trod the boards. And so nobly and naturally were they personated that an impressionable public was at times actually roused to a kind of fury with the authors and critics who had dared to throw contempt on these sacred national treasures. A nation is naturally rejoiced to learn that it has not been mistaken in the eminence of the men and works it has revered for centuries.

Although the title-rôle of *Lucrèce* had been written for her, Rachel at first refused to play it; but after the success of the drama at the Odéon she consented. The mood of the audience the first time she appeared in it has been described to me by an eye-witness. "We sat waiting in breathless expectation for the curtain to rise. It rose, and we saw Rachel as Lucretia sitting at her spinning-wheel among her maidens. The silence had been complete enough before; but when she raised her head and opened her lips to say the first words (to one of the slaves): *Lève-toi, Laodice!* there was such utter stillness that the fruit-sellers were heard crying their oranges in the market-place."

In their enthusiasm for Rachel the public did not realise that the Classic style in art was not really alive because a single genius for a time breathed life into the great works of a bygone age; and in their rejoicing over Ponsard they failed to understand how short his triumph must inevitably be. The Common-sense School, as its name prognosticates, never developed any vigorous originality. Ponsard himself was a writer of only second-rate talent. The youthful dramas of his gifted follower, Émile Augier (who dedicated his poems to him), imitate his sober spirit and style; but Augier's style changed as time went on.¹ Though the school, most praise-

¹ Augier's *Gabrielle* is perhaps the prettiest play which the Common-sense School produced. His dramas, *La Jeunesse* and *La Pierre de Touche*, were evidently inspired by Ponsard's *L'Honneur et l'Argent*.

worthy in its intentions, by no means deserved the contemptuous attacks made on it by some of the irreconcilable younger Romanticists, including Vacquérie and Théodore de Banville, yet its historical significance is no more than this—it indicates the period when Romantic drama had outlived itself.

XXXIII

LITERATURE IN ITS RELATION TO THE SOCIAL AND POLITICAL MOVEMENTS OF THE DAY

MEANWHILE Saint-Simonism had been thoroughly leavening literature.

Lamartine, the most gifted of the authors who, after the restoration of the hereditary monarchy, lent their support to the Conservative party, began to waver early in the Thirties. In his versified novel, *Jocelyn* (1836), mild and pious though its tone is, we are conscious of his new sympathies and of new developments in his convictions. In the preface he evades the question of his religious belief, merely remarking that, let it be what it may, he has not forgotten his youthful reverence for the Church. The most careless reader, however, cannot fail to observe that the story itself is a protest against the celibacy of the clergy, one of the fundamental principles of the Church. And in *Jocelyn's* diary we find the following significant passage, in the entry for 21st September 1800 :—

“ La caravane humaine un jour était campée
Dans les forêts bordant une rive escarpée,
Et ne pouvant pousser sa route plus avant.
Les chênes l'abritaient du soleil et du vent,
Les tentes, aux rameaux enlaçant leurs cordages,
Formaient autour des troncs des cités, des villages,
Et les hommes épars sur des gazons épais
Mangeaient leur pain à l'ombre et conversaient en paix.
Tout à coup comme atteints d'une rage insensée
Ces hommes se levant à la même pensée,
Portant la hache aux troncs, font crouler à leur piés
Ces dômes où les nids s'étaient multipliés ;
Et les brutes des bois sortant de leurs repaires
Et les oiseaux fuyant les cimes séculaires
Contemplaient la ruine avec un œil d'horreur,
Ne comprenaient pas l'œuvre et maudissaient du cœur

Cette race stupide acharnée à sa perte,
 Qui détruit jusqu'au ciel l'ombre qui l'a couverte !
 Or, pendant qu'en leur nuit les brutes des forêts
 Avaient pitié de l'homme et séchaient de regrets,
 L'homme continuant son ravage sublime
 Avait jeté les troncs en arche sur l'abîme ;
 Sur l'arbre de ses bords gisant et renversé
 La fleuve était partout couvert et traversé,
 Et poursuivant en paix son éternel voyage
 La caravane avait conquis l'autre rivage."

But this was only the beginning. *La Chute d'un Ange* showed, in spite of all its faults, that Lamartine had discarded his earlier, "seraphic" style ; and his first parliamentary speeches showed that Saint-Simonistic ideas had gradually supplanted his orthodox beliefs. The born aristocrat proclaimed himself a *démocrate conservateur*, desirous of the realisation, under a constitutional monarchy, of all the modern liberal and progressive ideas. And he did not stop even here. His famous *Histoire des Girondins*, published in 1846 (a work valueless as history, but written in a most poetical, persuasively eloquent style), was the book which more than any other attuned men's minds to revolution and prepared for the coming upheaval. And in 1848 we find the man who had been the court poet of the Restoration period, standing—the real chief of the Republic—on the balcony of the Hôtel de Ville, displaying the proud indifference of the aristocrat to the muskets levelled at his breast while addressing the crowd with the authoritative eloquence of the tribune. That was a great, an immortal moment in his life, when he saved the lives of his colleagues and averted civil war with a few unhesitating words, as beautiful as they were manly.

It was Pierre Leroux who initiated George Sand into the new, fermenting social ideas which with feminine impulsiveness she at once adopted. In his capacity of social reformer, Pierre Leroux, a metaphysician with a noble heart and a confused brain, who thought in triads in the manner of Schelling, championed equality and progress. To him progress meant approach towards equality. He was instigated to his attempts at reform by his indignation with the existing condition of society, with the equality as regarded the

law, which permitted the rich man to escape the hardship of military service and the punishment due to his crime, with the liberty which consisted in the right of free competition, that is to say, the legal right of the rich to oppress the poor. Society as reorganised by Leroux was to be based on the triple nature of man. Man is constituted of perception, intuition, and cognition. To these three elements were to correspond three classes, the artisan or industrial, the artist, and the scientist class ; but these three classes were not, as in Saint-Simon's imaginary society, to be castes, but were to act in unison. Three individuals or units, one from each class, were to constitute a society individual or unit ; and these same three, working together, would constitute an "atelier." The "ateliers" also were to be divided into three classes, according to the activity which predominated in them, &c.

When we think of all these Utopias, we cannot but admire the sane and wise attitude maintained towards them by the authors who allowed themselves to be carried away by some of the ideas inspiring the different systems. They held aloof from everything, or almost everything, that was artificial, fantastic, or absurd. They contented themselves with kindling their poetic torches at the altar fire kept alight by the pure-hearted enthusiasts ; they drew inspiration from the philanthropy of these men, from their ardent championship of the poor and the oppressed, from their fervent faith in the people and in progress.

It is quite evident, whatever may be said to the contrary, that Saint-Simonism was a beneficent influence in George Sand's life. It produced tranquillity after the fit of despair which dictated *Lelia* ; it gave her a faith which was never afterwards disturbed, and a cause to work and fight for. She had an observant eye for all that was going on around her ; and towards the close of the Thirties it was evident that the French working classes were in a state of violent ferment. At that period the slow transformation of France from an almost exclusively agricultural country to one of the chief manufacturing countries was already an accomplished fact. It was now no longer only the poverty

of the peasants which called for a remedy, but also, and even more urgently, the poverty and discontent of the ever-increasing proletariat population of the great manufacturing and commercial towns. Like almost all the other French democratic writers, George Sand turned her attention to the working people of the towns, their hard struggle for existence, their remarkable intelligence, their social and political ideas. Saint-Simonism had originally appealed to her and aroused her enthusiasm by its condemnation of the relations between the sexes upheld by the conventions of existing society; it defined as truths to be proclaimed and championed the ideas which were most precious to her—that there is no beauty or value in marriage except when it is a voluntary union; and that mayor, witnesses, and priest cannot invest it with greater sacredness than do love and conscience. Now Saint-Simonism gave a more thoughtful and more definite character to her love of the people. Among the men of the working classes she discovered more unselfishness and manliness than among those of the middle classes; it began to seem to her as if the vices of the male sex which she had condemned with such severity in her first novels were in reality more the vices of a class than of the whole sex; and her love of the working class in conjunction with the innate idealism of her nature led her to see and represent the working man from an ideal point of view. She produced a series of novels in which the old contrast between two men of the same class, one unselfish and the other a hardened egotist, was superseded by the contrast between the idealised representative of the working classes and a more or less egotistical and slavishly conventional representative of the upper or middle classes.

The most interesting books of this series are the two written about 1840—*Horace*, the refusal to accept which produced a temporary disagreement between George Sand and the *Revue des deux Mondes*, and *Le Compagnon du Tour de France*, a genuine labour-question novel, which in its innocence and simple purity presents a striking contrast to the glaringly coloured stories of a socialistic and democratic tendency published a few years later by Eugène Sue.

In my opinion *Horace* is one of George Sand's best books. In its hero she represents with more shrewdness and profundity than ever before or after the young bourgeois of the reign of Louis Philippe. The acuteness and insight she in this case displays are in no way inferior to Balzac's. She is inspired by a strong antipathy, which, however, does not preclude a good-humouredly tolerant treatment. With *Horace* is contrasted the noble proletarian, *Arsène*. This man, originally a painter, has been compelled by poverty to take a place as waiter in a *café*; but the dependent position has not degraded him. The simple goodness and beauty of his character make him most attractive. We believe in him.

Arsène has friends among the *Bousingots*, the circle of young students who in the Thirties transferred the style and deportment of the Romantic School to the domain of politics. They figure in many of the lithographs of the period with their Robespierre waistcoats, thick sticks, and glazed hats or red velvet caps. In outward appearance they somewhat resembled German *corps* students; and they took part in all riots which were demonstrations of discontent with the *Juste-milieu* government. George Sand defends them warmly. "None of the men," she says, "who at that time caused a slight disturbance of public order need blush now at the thought of having displayed a little youthful ardour. If the only use which youth can make of such nobility and courage as it possesses, is to attack society with it, the condition of society must be very bad." *Arsène* fights like a hero and is badly wounded in the working-men's revolt of the 5th of June 1832, which is sympathetically described; and in the course of a few years he becomes an experienced, able politician. The story of his political education is peculiarly interesting to us, because, in telling it, the authoress gives unambiguous expression to her own feelings. *Arsène's* hero is Godefroy Cavaignac; George Sand describes him and his friends, the society *Les amis du peuple*. "Their ideas," she writes, "at any rate indicated a great advance upon the liberalism of the Restoration period. The other Republicans were a little too much taken up with the idea of overthrowing monarchy, and did not give sufficient

thought to the laying of the foundations of the republic ; Godefroy Cavaignac's thoughts were of the emancipation of the people, of free education, of universal suffrage, of the gradual modification of the rights of property, &c." Horace's cold-heartedness and narrow-mindedness display themselves in his contemptuously sweeping condemnation of Saint-Simonism, which to him is pure charlatanism. He is incapable of appreciating its conception of the mutual relations of the sexes, and is obliged to submit to being reproved with the calmness of conscious superiority by a young dressmaker who lives with her friend, a clever young doctor, and regards this life of theirs as "the truly religious marriage."¹ The authoress undoubtedly attacks in this novel more problems than she is capable of solving, but the very fact of its dealing largely with the ideas and aims of the day gives it a vivid and attractive historical colouring. Besides, it was not her business, as a novelist, to solve social problems, but to show how they moved hearts and set brains to work, even the hearts and brains of enamoured young women and self-satisfied young men.

What I specially admire in *Le Compagnon du Tour de France*, a book which, as a novel, is inferior to *Horace*, is the impulsive strength of the feeling which inspired it. To feel the heart swell and burn with compassion for the unfortunates of society, to feel burdened by the favours which Fortune has bestowed on us and not on all, are sensations with which many a youth and maiden are familiar. But it is a rare thing indeed for the man or woman of forty still to hunger and thirst after justice for others, to be unable to sit still and see the yoke weighing down the innocent neck, unable to refrain from planning and striving after a different order of things, a different morality from that which seems to satisfy society in general, nay, to be actually ashamed to sleep or to take pleasure or to be happy for a few moments, as long as things are as they are. And these were the feelings which compelled George Sand to write this book. What a love for "the people" lies at the foundation of it ! And it is a love for the people as they are—for the drinking, brawling people,

¹ See chapters vi., x., xiv., xx.

as well as for the working, aspiring people—a love so great that the authoress cannot bear to describe or dwell upon the vices she sees and names. (See the conversations in chapter xxv.) The best definition of the idea which dominates the book is to be found in the book itself. A nobleman asserts that he holds the old opinion that everything possible ought to be done for the people, but that they ought not to be consulted, because that would make them both appealing party and judge. His daughter answers: “And is not that just what we are?”

Soon after writing this work George Sand began to take a vigorous share in the practical politics of the day. After her quarrel with the *Revue des deux Mondes* she had, in collaboration with Pierre Leroux, Viardot, Lamennais, and the Polish author Mickiewicz, started the *Revue Indépendante*; now (in 1843) she and some friends started a republican provincial newspaper in her own part of the country. In this paper, *L'Éclaireur de l'Indre*, to which Lamartine also contributed, she defended the cause, now of the town artisan, now of the peasant (article on the Paris journeymen bakers, letters from a Black Forest peasant). In 1844, in her long essay, *Questions politiques et sociales*, she distinctly declared herself a socialist. When the Revolution broke out in 1848 she was ripe to take part in it. For a short time she published a weekly paper, *La Cause du Peuple*; she wrote *A Word to the Middle Classes*, and the famous *Letters to the People*, and composed the bulletins of the Provisional Government. Towards the close of the year, in face of threatening danger, her republican socialism assumed an almost fanatical form. The article *La Majorité et l'Unanimité*, in which, immediately before the elections for the Constituent National Assembly, she exhorts the electors to show their liberal principles by their votes, ends with the threat, expressed with much circumlocution, but yet plain enough, that if the assembly presently to be elected by universal suffrage does not prove to be such an assembly as popular interests demand, there still remains the appeal to arms.¹ It is curious to see the

¹ The femininely naïve hypocrisy of the following passage is amusing: “Elle se sent, elle se connaît maintenant, la voix unanime du peuple. *Elle vous réduira tous*

champion of the sovereignty of the people having recourse to a threat of despotically violent measures ; it shows what a vigorous, ardent, manly spirit dwelt in the bosom of this gifted woman. The same indomitable energy which produced hundreds of novels displayed itself in her alliance with Ledru-Rollin and Louis Blanc, men who were content with thinking what she gave expression to in words.

It was chiefly through Lamennais that the current of democratic ideas reached Victor Hugo. In Lamennais' principal work, *Essai sur l'Indifférence*, there were already signs indicating the possibility of a rejection of that principle of authority which he had championed so ardently in his youth. In August 1832 his theories were condemned by the Pope. The intimate relations between Lamennais and Hugo began in the latter's youth ; Lamennais congratulated Hugo on the occasion of his marriage, and Hugo's first odes were dedicated to Lamennais. In 1822, persuaded by the Abbé de Rohan, Hugo determined to unburden his mind to a father confessor. The first he went to was Frayssinous, once the intrepid, self-sacrificing curé, now the fashionable Paris clergyman, a bishop, and head of the University. Hugo was repelled by Frayssinous' worldly ideas and counsels, and the Abbé then sent him to the little, frail, slender man with the yellow face, hooked nose, and beautiful, restless eyes, who walked the streets of Paris in a shabby cassock, blue woollen stockings, and hobnailed shoes—the famous Lamennais, whom he already knew so well.

The ideas of both confessor and penitent underwent a change in the course of the years preceding the Revolution of July, and the one was not long after the other in going over to the Liberal and anti-clerical party. One evening in September 1830 Lamennais, entering Hugo's room, found him writing. "I am disturbing you," said Lamennais.

au silence, elle passera sur vos têtes comme le souffle de Dieu ; elle ira entourer votre représentation nationale, et voici ce qu'elle lui dira : 'Jusqu'ici tu n'étais pas inviolable, mais nous voici avec des armes parées de fleurs et nous te déclarons inviolable. Travaille, fonctionne, nous t'entourons de 400 mille baïonnettes, d'un million de volontés. Aucun parti, aucune intrigue arrivera jusqu'à toi. Recueille-toi et agis !''

"No. But you will not approve of what I am writing."
 "Never mind ; let me hear it." And Hugo read the following lines from his *Journal d'un Révolutionnaire de 1830* :

"The republic, which is not yet ripe, but which in a century will embrace the whole of Europe, signifies that society is its own sovereign. It protects itself by means of its citizen-soldiers ; judges itself, by trial by jury ; administers its own affairs, by local government ; rules itself, by popular representation. The four limbs of monarchy—the standing army, the courts, the bureaucracy, the peerage—are for the republic only four troublesome excrescences which are withering up and will soon die."

"You have one clause too many," said Lamennais ; "that which asserts that the republic is not ripe. You speak of it in the future tense, I in the present."

A few years later, Lamennais' connection with the Roman Catholic Church was at an end. It was in order to show that his defection was not the result of unbelief but of a new conviction, that he entitled his famous manifesto *Paroles d'un Croyant* (1833).

It has been averred that no book since the invention of printing had created such a stir as this did. In the course of a few years a hundred editions of it were printed ; it was published in foreign countries and translated into many languages. It is an imitation of a work which appeared not long before it, Mickiewicz's *Book of the Polish Pilgrim*. Half in Old Testament, half in Christian style, it denounces monarchy in Europe, the Pope and the priesthood, those to whom the fall of Poland and the serfdom of Italy were due, and the self-interested bourgeois government of France. The eloquence is of the genuine sacerdotal type ; the book is strong in pathos, but weak in psychology ; it only condemns and praises, knows no shade between black and white—the blackness of hell, the whiteness of heaven ; nevertheless its author's warm-heartedness, purity of motive, and beauty of soul have imparted to it a rare charm.

In 1837 followed *Livre du Peuple*, a work written in the same spirit. The bold Abbé was imprisoned, but from his prison he sent book after book out into the world. *Une Voix*

du Prison, Du Passé et de l'Avenir du Peuple, De l'Esclavage moderne, were all written in Sainte-Pélagie.

Lamennais died three years before the Revolution of February, at a time of violent political and social agitation.

I give a few fragments from *Paroles d'un Croyant* as specimens of his style :

"Ne vous laissez pas tromper par de vaines paroles. Plusieurs chercheront à vous persuader que vous êtes vraiment libres, parce qu'ils auront écrit sur une feuille de papier le mot de liberté, et l'auront affiché à tous les carrefours.

La liberté n'est pas un placard qu'on lit au coin de la rue. Elle est une puissance vivante qu'on sent en soi et autour de soi, le génie protecteur du foyer domestique, la garantie des droits sociaux, et le premier de ces droits.

L'oppresseur qui se couvre de son nom est le pire des oppresseurs. Il joint le mensonge à la tyrannie, et à l'injustice la profanation ; car le nom de la liberté est saint.

Gardez-vous de ceux qui disent : Liberté, Liberté, et qui la détruisent par leurs œuvres."

"Le laboureur porte le poids du jour, s'expose à la pluie, au soleil, aux vents, pour préparer par son travail la moisson qui remplira ses greniers à l'automne.

La justice est la moisson des peuples.

L'artisan se lève avant l'aube, allume sa petite lampe, et fatigue sans relâche pour gagner un peu de pain qui le nourrisse, lui et ses enfants.

La justice est le pain des peuples.

Le marchand ne refuse aucun labeur, ne se plaint d'aucunes peines ; il use son corps et oublie le sommeil, afin d'amasser des richesses.

La liberté est la richesse des peuples.

Le matelot traverse les mers, se livre aux flots et aux tempêtes, se hasarde entre les écueils, souffre le froid et le chaud, afin de s'assurer quelque repos dans ses vieux ans.

La liberté est le repos des peuples.

Le soldat se soumet aux plus dures privations, il veille et combat, et donne son sang, pour ce qu'il appelle la gloire.

La liberté est la gloire des peuples.

S'il est un peuple qui estime moins la justice et la liberté que le laboureur sa moisson, l'artisan un peu de pain, le marchand les richesses, le matelot le repos et le soldat la gloire ; élevez autour de ce peuple une haute muraille, afin que son haleine n'infecte pas le reste de la terre."

"Jeune soldat, où vas-tu ?

Je vais combattre pour la justice, pour la sainte cause des peuples, pour les droits sacrés du genre humain.

Que tes armes soient bénies, jeune soldat !

Jeune soldat, où vas-tu ?

Je vais combattre contre les hommes iniques pour ceux qu'ils renversent et foulent aux pieds, contre les maîtres pour les esclaves, contre les tyrans pour la liberté.

Que tes armes soient bénies, jeune soldat !

Jeune soldat, où vas-tu ?

Je vais combattre pour renverser les barrières qui séparent les peuples, et les empêchent de s'embrasser comme les fils du même père, destinés à vivre unis dans un même amour.

Que tes armes soient bénies, jeune soldat !

Jeune soldat, où vas-tu !

Je vais combattre pour affranchir de la tyrannie de l'homme la pensée, la parole, la conscience.

Que tes armes soient bénies, sept fois bénies, jeune soldat ! ”

Idealistic and monotonous as these utterances and refrains are, they possess the kind of eloquence which makes a powerful impression upon the common people.

Lamennais' outbursts of revolutionary sentiment come very near to being pure poetry. Hugo's are pure poetry. In reading his verses written in the Forties we feel how his poet's ear hears the dull underground rumbling of the approaching Revolution, and how he foresees that its crater will open in Paris. As far back as in the preface to the *Feuilles d'Automne* he reproaches England with having turned Ireland into a graveyard, the sovereigns of Europe with having made Italy a prison for galley-slaves, the Czar with having populated Siberia with Poles. In it, too, he already writes of the old religions which are sloughing their skins, and (alluding to Saint-Simonism) of the new, which are stammeringly enunciating their half-reasonable, half-false principles. And from this time onward he is in all his works the champion of the liberty of the people, of their right to self-government, and of the religion of humanity. As a dramatist he began by rebelling merely against the accepted laws of style ; but ere long he was, like Voltaire a century earlier, making the drama the organ of his ideas. One of his plays (*Le Roi s'amuse*) is an attack upon absolute monarchy as represented by Francis I., the most brutal of the royal debauchees of France. Another (*Angelo*), the preface to which is an affirmation of genuine Saint-

Simonistic principles, contrasts woman within the pale of society with her sister beyond it, endows the strolling actress with virtues which the great lady lacks, and gives each of them her own ideality. A third (*Ruy Blas*) symbolises the elevation of the lowest class to supreme power. In Molière's *Les Précieuses ridicules* the lackey was treated like some animal which, however clever it might be, was liable to be thrashed, even when it had only carried out its master's orders; shortly before the great Revolution Scapin is transformed into Figaro, who, though still in livery, openly manages his masters; in *Ruy Blas* the servant, that is to say, the born plebeian, throws off his livery, assumes authority, and rules. While fully conscious of the great improbabilities and weaknesses of these dramas, we are also sensible of the atmosphere of new ideas which pervades them.

Hugo's was so dogmatic a mind that each new world of ideas which he entered in the course of his life crystallised itself, for him, into a code of doctrines. From the moment he became a democrat he was the opponent of capital punishment. He protested against it as an author in *Le dernier Jour d'un Condamné*, and also in *Claude Gueux*, where a very unpleasant real incident is turned topsy-turvy, and an execrable bandit is transformed into a hero and victim; he protested against it as a private individual; he made personal appeals for the remittance of sentences of death, both to French kings and foreign juries. Though opinion is still, and with good reason, divided as to the advisability of abolishing capital punishment for murder, Hugo's endeavours to save the lives of political offenders have a claim to our undivided sympathy. In 1839 he interceded in behalf of the noble revolutionary, Armand Barbès; Louis Philippe had, however, in this case remitted the sentence of death before Hugo's verses reached him.

But the most beautiful and the only perfectly accurate expression of the mental attitude of France's greatest lyric poet is, naturally, to be found in his poetry. The dramas of his first period, the novels of his second (which do not fall within the scope of this volume), are of small significance in comparison with the poems of the Thirties and

Forties, which are contained in the two volumes entitled *Les Contemplations*. In these his faith in progress, his political convictions, his social hopes, his religious feelings, are expressed in the only artistic form which suits them. It is a form which cannot be dissolved, a style which cannot be paraphrased ; it must be enjoyed in the original.

Hugo had every right to exclaim, as he did in one of the poems of this collection :

“J’ai, dans le livre, avec le drame, en prose, en vers,
 Plaidé pour les petits et les misérables ;
 Suppliant les heureux et les inexorables ;
 J’ai réhabilité le bouffon, l’histrión,
 Tous les damnés humains, Triboulet, Marion,
 Le laquais, le forçat et la prostituée ;
 J’ai réclamé des droits pour la femme et l’enfant ;
 J’ai tâché d’éclairer l’homme en le réchauffant ;
 J’allais criant : Science ! écriture ! parole !
 Je voulais résorber le bague par l’école.”

But, he complains :

“Le passé ne veut pas s’en aller. Il revient
 Sans cesse sur ses pas, revent, reprend, retient.
 L’immense renégat d’Hier, marquis, se nomme
 Demain ; mai tourne bride et plante là l’hiver ;
 Use à tout ressaisir ses ongles noirs ; fait rage ;
 Il gonfle son vieux flot, souffle son vieil orage,
 Vomit sa vieille nuit, crie : À bas ! crie : À mort !
 Pleure, tonne, tempête, éclate, hurle, mord.”

But the onward movement would not be checked. The cleansing thunderstorm of 1848 broke over Europe. It came, that year of earthquakes, that year of emancipation, of heroic struggles, and, alas ! of romantic childishness—when the helm of France was in the hands, not of statesmen, but of poets and enthusiasts ; when Saint-Simonistic, neo-Christian, and poetical, instead of practical political ideas prevailed in the councils of the State. How eloquent is such a little fact as this, that one of the first proceedings of the Provisional Government was (at Lamartine’s suggestion) to declare negro-slavery abolished ! The ideas of Romantic France find their realisation in the Revolution of 1848.

XXXIV

THE OVERLOOKED AND FORGOTTEN

IF we take a survey of any literature some ten or twelve years after the beginning of a great new movement in it, at the moment when the army of the new era has proved successful in the conflict, we feel as if we were inspecting a battlefield. Through the victors' shouts of triumph we hear subdued sounds of lamentation. I do not mean the cries of woe that proceed from the vanquished, retreating forces ; these have deserved their defeat, and their sufferings inspire no compassion in me ; the men I have in my mind are the wounded and the forgotten of the victorious army. For literary warfare, too, has its lists of "killed and missing." It is interesting to walk over the battlefield and cast a glance at the writers of the generation of 1830 who were cut off in their youth and strength, or were so severely wounded that, maimed and dumb, they thenceforth only dragged out a disabled existence.

The conditions of the literary career are such that, out of hundreds who enter for the race, only two or three reach the goal. The rest are left lying exhausted along the course. The first to give in are the unfortunates whose powers are undoubtedly inadequate, the men of fragmentary talent who have been enticed by the hope of fortune and fame, and who run on in an atmosphere of dazzling illusion until they sink exhausted and fainting, to awake in the hospital. Next fall those who, though really highly gifted, lack the peculiar combination of qualities indispensable to success in the society in which they live, those who have not the power of adapting themselves to circumstances, much less of moulding society to suit their requirements, and who are outrun by the more or less nimble mediocrities in whom the great public recognises its own flesh and blood.

The very character of the work is fatal to many. It is work that knows nothing of days of rest, that exhausts the nervous system, that cannot be done leisurely, because only that which the author produces at white heat has the power of affecting the reader with any of the emotion felt by the writer. It is work which is, as a rule, very badly paid. It is work which, being entirely intellectual, refines the senses of the workman and heightens his susceptibilities to a degree incompatible with his position and surroundings, yet which at the same time ties him to, incorporates him with, these surroundings, in which he must observe the same rules and conventions as his neighbours. Hence, in the case of many, a thirst for life, for variety, for beauty, for experience, which, remaining unslaked, preys upon the vitals, and is called by the world decline, or consumption, or madness.

Others, again, succumb to the difficulties inseparable from the author's position. The equilibrium of society depends at any given moment upon a tacit agreement that the whole truth shall not be openly proclaimed. Yet in every society there exist exceptional individuals whose only task, whose mission, is to speak the whole truth. These are its poets, its authors. Unless these speak the truth they degenerate into mere sycophantic formalists. Hence the author is perpetually on the horns of a dilemma. He must choose between ignoring what he ought to proclaim—a proceeding which dulls his intellect and renders him useless—and the dangerous step of speaking out plainly, which makes him the object of such hostility as is only possible in literature. It is a hostility which has at its disposal a thousand tongues if it desires to speak, but also a thousand gags if it desires to impose silence concerning an author and his works; and in the case of a man whose very life depends upon publicity this is the greatest of all dangers, that he may be quietly and treacherously slain with the air-gun of silence.

All the fatigues, dangers, and difficulties of the author's life were necessarily doubly great in such a period as that of 1830, when, as if at the stroke of an enchanter's wand, a whole group of talented writers appeared on the scene at the same moment; when every youth with any gift of

intellect or imagination felt himself drawn to the profession of literature or art ; when the renown to be won in these professions seemed as glorious as did military fame in the days of Napoleon ; when it was more difficult than ever before to come to the front ; and when, moreover, enmity to all conventionality and to the quiet regularity of middle-class life was supposed to be an essential condition of success in art, and the ideal of the literary aspirant was to love and be beloved with a consuming passion, to produce a masterpiece, to scorn or save mankind, and die.

When we let our eyes wander over the battlefield where the unrenowned fell, we see them lying in serried rows. There are men of richly gifted, well-developed minds, like Eusèbe de Salles (born in Marseilles in 1801), count, doctor, traveller in the East, professor of Arabic, whose *Sakontala à Paris* (1833) is one of the most talented and original psychological novels of the day, but none of whose books reached a second edition, much less brought him fame, and this though he could remember a Sunday evening at Nodier's in his youth when he and Hugo, on equal footing, were the heroes of the day.—There is Regnier-Destourbet, whose novel, *Louise*, which is dedicated to Janin and perhaps owes something to him, treats a painful subject with discrimination and good taste.—There is Charles Dovalle, killed in a duel at the age of twenty, whose collection of poems, *Le Sylphe*, showed talent to which Victor Hugo paid a warm tribute after the author's death.—There is the melancholy Eugène Hugo, Victor's elder brother and faithful comrade and friend, who, equipped with a similar though inferior lyric talent to Victor's, fought at his side in the first Romantic campaign, but died insane in 1837.—There is a man of as remarkable and noble gifts as Fontaney, another of Hugo's faithful adherents. Fontaney was for a time secretary of legation at Madrid. A proud, refined, reserved man, he has told in his novel, *Adieu* (*Revue des deux Mondes*, 1832), the story of one of the romantically sad adventures of his own life. In the life of George Sand there is an allusion to the unfortunate love affair which was the cause of his death in 1837.—There are

men with a refined, delicate poetic talent, like Félix Arvers, whose name now only recalls a single beautiful sonnet, or Labenski, who is remembered by a single ode, or Ernest Fouinet, who wrote the sonnet *A deux heureux* on the margin of a leaf of the edition of Ronsard which was presented at Sainte-Beuve's suggestion to Victor Hugo by all the authors of the Romantic School, each contributing something to its poetic equipment. Though Fouinet himself is forgotten, one line of his at least :

“ Pour que l'encens parfume il faut que l'encens brûle,”

should be safe from oblivion, for it conveys in a single metaphor, a single phrase, the whole Romantic theory of poetry.— There are luckless Saint-Simonist poets like Poyat ; there are satirists like Théophile Ferrière, who ridiculed the extravagances of the young Romanticists in works in the style of Gautier's *Les Jeunes-France*, and whose *Lord Chatterton* is a farcical sequel to De Vigny's drama ; and, lastly, there are men like Ulric Guttinger, who is remembered only because of a poem full of enthusiastic admiration addressed to him by the youthful De Musset.

To give a somewhat more life-like impression of these stepchildren of fortune, I shall dwell a little longer on the personality and career of one or two of them, thereby also throwing additional light on the character of the age ; for the character of a period often sets its most distinct stamp on the individuals whose peculiarity or extravagance prevents their attaining lasting fame.

I take Ymbert Galloix first, not because he is greater than the rest, but because he is a typical figure. The son of a Geneva schoolmaster, Ymbert displayed remarkable gifts and received an excellent education. He left his native town for Paris without money enough to keep him even for a month, irresistibly attracted by the accounts of the victories of Romanticism, determined to see the men whom he admired so enthusiastically, and if possible to take his place among them as their equal.

He soon found his way to the houses of Charles Nodier, the patriarch, Hugo, the chief, and Sainte-Beuve, the standard-

bearer of the new school. Hugo has given a description of his first visit, which I shall condense :

"It was on a cold October morning in 1827 that a tall young man entered my room. He had on a white, comparatively new overcoat, and carried an old hat in his hand. He talked to me of poetry. He had a roll of paper under his arm. I noticed that he kept his feet carefully concealed under his chair. He coughed a little. Next day it rained in torrents, but the young man came back again. He stayed three hours, talking eagerly about the English poets, of whose works he knew more than I did ; he specially admired the Lake School. He coughed a great deal, and again I noticed that he always kept his feet under the chair. At last I saw that his boots were in holes, and that his feet were soaking. I could not venture to say anything about it. He left without having spoken of anything but the English poets."

Galloix thus, as we see, went straight to the most famous authors of the day. His words, his verses showed that there was something in him ; he was well received, he was even assisted, and his letters to Geneva betray a naïvely vain satisfaction in being able to tell what men have received him as their equal and what famous friends he has made. Yet at the same time he was a prey to melancholy. His lot had been cast by destiny in uncongenial surroundings. The great grief of his life was the seemingly fantastic, and yet real one, that he had not been born an Englishman. His mind dwelt on this till it became a kind of mania. He felt that English literature, not French, was his natural element ; he read English from morning to night, and his one aim was to make enough money to be able to live in London and become a writer in the English language. When, a year after his arrival in Paris, he was found lying dead on the bed in his miserable room, dead of despair and want, there was an English grammar in his hand.

Listen to the tone of his letters. "Oh, my only friend ! how unhappy are they who are born unhappy ! . . . I had an attack of fever last night. . . . Since I came here my unhappiness has taken five or six different forms, but the root of all my misery is that I was not born in England.

Do not laugh at me, I beg of you ; I am so unhappy. I am on terms of friendship with the most famous authors, and have had in their society, when my verses have met with approval, occasional moments of superficial pleasure ; but though I can be intoxicated with these little triumphs of an evening, of a moment, my inner life is not only pure wretchedness, it is a cancer. Molten lead flows in my veins. If men could see into my soul they would pity me. England has everything—fifty authors, at least, who have led a life of adventure and whose books are full of imagination ; in France there are not three. There I should have had a country whose very prejudices I could have loved, for there is so much poetry in the old English customs. . . . An English lady who is giving me lessons says that in two years I shall be able to write perfectly well in English.”

It is a touching illusion. The poor youth who was not yet completely master of his own language, whose odes were often broken-winded, whose verses, artistically polished as they were, lacked life—dreamt of being able in a couple of years to write a foreign language brilliantly. He soon lost confidence in his powers and judged his own poetry much more harshly than it was judged by others, and much more harshly than it deserved. He withdrew into himself, would see no one, and take no interest in what was going on in the outside world. He had come from Geneva interested in everything and every one, and full of enthusiastic self-confidence. In Paris he squandered his talent in talk and argument (always a dangerous thing to do) until there was not a virgin, not an untampered-with, idea left in his head. Then he became a publisher's hack, and wrote notices of books and biographies until he was completely nauseated. By the time he died, which he did at the age of twenty-two, he had long been utterly indifferent to all general interests and devoid of belief in his own ability. He simply allowed himself to die.¹

¹ Ymbert Galloix's *Poésies Posthumes* were published in Geneva in 1834. By some mistake—for plagiarism is out of the question—Sainte-Beuve's poem "Suicide" is included in the collection.

I pass on to men of more remarkable and sterling talent, and of them I choose three—Louis Bertrand, Petrus Borel, and Théophile Dondey. These are names which, while their owners were alive, were almost unknown; but which are now familiar to many a lover of literature in France and beyond its borders. In their lifetime the poor young authors, in the course of a very few years, found it impossible to get their works published; now (especially since the revival of interest in them due to Charles Asselineau) they are published in *éditions de luxe*; and even the frontispieces and title-pages of their first books are carefully imitated, and the books themselves are marked in sale catalogues, “valuable and rare.”

Louis Bertrand, born in 1807 in that town of Dijon the praises of which he has so charmingly sung, is better known by his pseudonym of Gaspard de la Nuit. He represents more perfectly than any other Romanticist one of the main aims of the Romantic endeavour—namely, the renovation of prose style. Whilst his contemporaries were trying to take the world by storm and passionate violence, he was developing in his native town the sculptor's and the goldsmith's artistic qualities in his treatment of language. No one had such an antipathy as he to the conventional phrase, the trite expression. Before he wrote he, as it were, passed the language through a sieve, which cleansed it of all the dull, faded, worn-out words, leaving to be employed in the service of his art only those possessed of picturesque and musical value. In a poem there must always be some words which are really only there for the sake of the rhyme or rhythm; the essence of Bertrand's art is that every parasitic word, every scrap of padding, is rigidly excluded. His work belongs to a branch of literature which he himself originated and which others (Baudelaire, for example) cultivated afterwards; he wrote short descriptions, never occupying more than a page or two, now in Rembrandt's, now in Callot's, now in Velvet-Breughel's, now in Gerard Dow's, now in Salvator Rosa's manner; the best of them are as perfect as pictures by these masters.

In 1828, during the first, entirely unpolitical period of

the Romantic movement, Bertrand assisted in founding a literary organ of its ideas in his native town. His contributions to *Le Provincial* attracted the attention of the famous Parisians, Chateaubriand, Nodier, and Victor Hugo ; and ere long the capital had such an attraction for the young author that he was constantly finding his way there. He made his début in its literary society one Sunday evening at Charles Nodier's, where he was permitted to read a ballad aloud. In Nodier's house he made acquaintance with the whole circle. He threw himself specially on the protection of Sainte-Beuve, who became his mentor, showed him hospitality during his short stays in Paris, and was entrusted with his manuscripts. Bertrand had all the awkwardness of the provincial and the extravagances of the dilettante ; but to see the fire of the small, shyly restless, black eyes was to divine the poet.

Immediately after the Revolution of July he threw himself ardently into politics, attaching himself to the extreme Opposition party. The true son of an old soldier of the Republic and the Empire, he gave vent to the warlike instinct which had hitherto slumbered in his breast in attacks upon the citizen rulers. He was only twenty-three, and a newspaper of the opposite party had treated him with peculiar contempt because of his youth. He compelled the editor of the paper to insert a reply to the offensive article, in which he writes : " I prefer your disdain to your praise. And your approbation would in any case be of little consequence after that with which Victor Hugo, Sainte-Beuve, Ferdinand Denis, and others have encouraged my literary talent. Your insults oblige me to quote the encomiums with which genius itself has deigned to honour me. Monsieur Victor Hugo writes to me : ' I read your verses aloud to my friends as I read André Chénier's, Lamartine's, or Alfred de Vigny's ; it is impossible to be possessed in a higher degree than you are of the secrets of form, &c., &c.' This is how Victor Hugo writes to the man you call a clerk. It is true that I have not the honour of being descended from any noble toad-eater, and that I cannot present myself as a candidate at the elections (*i.e.* am not on the list of the most heavily assessed

citizens). My father was only a captain of gendarmerie, only a patriot of 1789, a soldier of fortune who at the age of eighteen hastened to the Rhine to shed his blood there, and at the age of fifty could count thirty years of service, nine campaigns, and six wounds. It is true that he left me nothing but honour and his sword, which you, sir, would shrink from seeing drawn."

This is French journalistic style of 1832—not modest, certainly, but also not spiritless. Bertrand was one of the company of young men sympathetically alluded to by George Sand in *Horace*, who looked on Godfrey Cavaignac as their political leader, and went by the name of *les bousingots* (sailor-hats). In Bertrand himself, republican bluntness was curiously combined with the artistic ultra-refinement of the Romanticist. He never won fame. He put too much ardour into his first efforts, did not husband his strength. He overworked himself to support his mother and sister, and died in poverty in 1841 in a Paris hospital. David d'Angers, the great Romantic sculptor, who had faithfully watched by the bedside of the dying man, sent to Bertrand's home for a fine white sheet to wrap the body in, and was the solitary mourner who followed him to his grave.¹ He erected a monument to him ; and Sainte-Beuve and Victor Pavie published his *Gaspard de la Nuit*. In 1842 twenty copies of this book were sold with difficulty, but in 1868 the Romanticist bibliophile, Charles Asselineau, brought out an *édition de luxe*.

As an example of Bertrand's manner I give in the original the sketch entitled *Madame de Montbazon*, with its motto, taken from Saint-Simon's Memoirs :

Madame de Montbazon était une fort belle
créature qui mourut d'amour, cela pris à la
lettre, l'autre siècle, pour le chevalier de la
Rüe qui ne l'aimait point.

—*Mémoires de Saint-Simon.*

La suivante rangea sur la table de laque un vase de fleurs et les flambeaux de cire, dont les reflets moiraient de rouge et de jaune les rideaux de soie bleue au chevet du lit de la malade.

¹ See David d'Angers' touching letter on the subject of Bertrand's death in Charles Asselineau's *Mélanges tirés d'une petite bibliothèque romantique*, p. 181, &c.

"Crois-tu, Mariette, qu'il viendra?—Oh! dormez, dormez un peu, madame!—Oui, je dormirai bientôt, pour rêver à lui toute l'éternité!"

"On entendit quelqu'un monter l'escalier: "Ah! si c'était lui!" murmura la mourante, en souriant, le papillon du tombeau déjà sur les lèvres.

C'était un petit page qui apportait de la part de la reine, à madame la duchesse, des confitures, des biscuits et des élixirs, sur un plateau d'argent.

"Ah! il ne vient pas," dit-elle d'une voix défaillante; "il ne viendra pas! Mariette, donne-moi une de ces fleurs, que je la respire et la baise pour l'amour de lui!"

Alors Madame de Montbazon, fermant les yeux, demeura immobile. Elle était morte d'amour, rendant son âme dans le parfum d'une jacinthe.

It often seems as if the place of those who disappear too early from the field of literature were, a little sooner or a little later, filled by others. But, strictly speaking, no individual ever exactly fills another's place. The pen which fell from Louis Bertrand's hand was, undoubtedly, seized by Théophile Gautier; and Gautier's far more comprehensive talent caused Bertrand's to be forgotten; but no connoisseur can fail to see that in Bertrand's writing there is an exquisite, a marvellously touching quality, to the possession of which Gautier with his colder plastic gift never attained.

Frequent mention has already been made of Petrus Borel, whose simple home was long the headquarters of Victor Hugo's young friends. Borel was both artist and author; he painted in Déveria's studio and wrote defiant poems under the *nom de plume* of "Le Lycanthrope." He inspired the others with great respect. In appearance he resembled a Spaniard or Arab of the fifteenth century; and when his comrades returned from the theatre after seeing Firmin (an actor accustomed to the rôles in Delavigne's and Scribe's plays) play Hernani, they always lamented that the part of that ideal bandit could not be given to Petrus. He would have swooped down on the stage like a falcon; and how magnificent he would have looked in the red head-covering and the leather jerkin with the green sleeves. Naturally he would, for he and such as he were the spiritual prototypes of Hernani.

Rapsodies, Borel's volume of poems, is a very youthful and immature work ; it contains some really fine poetry mixed up with childish protests and imprecations. One thing it proves, that no prouder heart than its author's beat in the whole Romantic group. His verses breathe the despair engendered by poverty, the loneliness, the ardent love of liberty and consuming thirst for justice which fill the poet's heart. Read such a verse as the following, taken from the poem " Désespoir " :

" Comme une louve ayant fait chasse vaine,
Grinçant les dents, s'en va par le chemin ;
Je vais, hagard, tout chargé de ma peine,
Seul avec moi, nulle main dans ma main ;
Pas une voix qui me dise : À demain."

and you have the reality of the emotional life which Dumas put on the stage in *Antony*. Even the get-up of the book is significant. The frontispiece represents Borel himself sitting at his table with bared neck and arms, a Phrygian cap on his head, and in his hands a broad-bladed dagger, at which he is gazing, deep in thought. The preface gives us a vivid impression of the tone prevailing in the republican group of young Romanticists in 1832. In it Borel writes :

" I answer the question before it is asked, and say frankly : Yes, I am a Republican ! Ask the Duke of Orleans (the King) if he remembers the voice that pursued him on the 9th of August, when he was on his way to take the oath to the ex-Chamber, shouting into his face : *Liberté et République* ! while the deceived populace was cheering loudly ? . . . But if I speak of Republic it is only because this word represents to me the greatest possible degree of independence which society and civilisation permit. I am a Republican because I cannot be a Caribbean. I require an immense amount of liberty . . . and a man with a lot like mine, a man irritated by numberless evils, would deserve only approbation if he dreamed of absolute equality, if he demanded an agrarian law. . . . To those who say that there is something offensively vulgar about the book I reply

that its author is certainly not the King's bedmaker. Is he not, nevertheless, on the level of an age in which the country is governed by stupid bankers and by a monarch whose motto is : ' Dieu soit loué et mes boutiques aussi ? ' "

It is hardly necessary to mention that rapid promotion did not come the way of a young man who wrote in this style. Borel lived in great poverty ; he knew what starvation meant, and more than once, without a roof to cover his head, was driven to seek shelter for the night in some half-finished building. His youthful hatred of wrong was also detrimental to him as an author. In his two-volume novel, *Madame Putiphar*, the character of the heroine, Madame Pompadour, is distorted by the writer's republican indignation and aversion. The dissolute, art-loving Muse of the rococo period, who had a frivolous little leaning to free thought, who patronised the Encyclopedists, and took lessons in etching from Boucher, is transformed into a Megæra, who throws herself at the head of a strange man, and when he refuses to have anything to do with her, punishes him for his indifference with imprisonment in an underground cell of the Bastille. Towards the end the book improves. The storming of the Bastille, a subject which suited Borel's pen, is described in a vivid, fiery style which reeks of gunpowder.

His third book, *Champavert, Contes immoraux*, was published in 1833. It attracted no attention, and he made nothing by it—an injustice of fate which is not altogether incomprehensible, seeing that several of the stories are written in their author's earliest, unpleasantly ferocious style. But in the best of them the indignation is mastered, is treated artistically, as lava is treated by the cameo-cutter. All the tales deal with horrors, with deeds which, precisely because they are so frightful and unmentionable, are possible, since no criminal escapes punishment so easily as he who has committed a crime in which no one will believe. And they are such horrors as fiction seldom deals with, since one of the author's main aims generally is to produce a saleable book, if possible one suited for reading aloud in the family circle.

The scene of the tale entitled *Dina, la belle Juive*,

is laid in Lyons, in 1661. A manly, unprejudiced young nobleman has fallen in love with a beautiful young Jewess, and goes off to his country home to try and obtain his father's consent to their marriage. The father curses his son, and, in his fury, actually tries to shoot him, but misses him. One day, during Aymar's absence, Dina takes a walk by the banks of the Saône. Seized with a desire to go on the river, she hails a boat, steps on board, and lies down to dream under the awning as the boat glides down the stream. The boatman robs the beautiful Jewess of her rings and other ornaments, ties her arms, gags her, violates her, throws her into the river, and after the gag slips out of her mouth plunges his spear into her body every time it comes to the surface. Then he fishes up the corpse, and takes it to the *hôtel de ville* to claim the two ducats which are given as a reward to any one who recovers a body from the river. The magistrate asks :

"— Le cadavre a-t-il été reconnu ?

— Oui, messire, c'est une jeune fille, nommée Dina, enfant d'un nommé Israël Judas, un lapidaire.

— Une juive ?

— Oui, messire, une hérétique, une huguenotte . . . une juive. . . .

— Une juive ! . . . Tu vas pêcher des juifs, marsoufle ! et tu as le front, après cela, de venir demander récompense ? Holà ! valet ! holà ! Martin ! holà ! Lefabre ! mettez-moi ce butor à la porte ! ce paltoquet !"

The scenes in the Jewish quarter and the scene in the boat are unsurpassable in their cruel realism. Borel's picture of Jewish life in the Middle Ages is equal to anything Heine has given us.

In 1846 Théophile Gautier, with the assistance of that influential lady, Madame de Girardin, brought about a temporary improvement in Borel's circumstances. They procured him the post of Colonial Inspector in the interior of Algiers, near Mostaganem. Though it was a wretched little appointment, it exactly suited a man like Borel, with his werewolfish shrinking from contact with human beings ; but he was soon dismissed from it, his strong sense of justice having led him, unfortunately for himself, to accuse a superior official of defrauding the government. He never saw France

again ; he died in Africa, of sunstroke, some say ; according to others, of starvation.

Mérimée, as we have already observed, took up Borel's special department of literature, and in his admirable short stories treated revolting subjects with a surer hand. But in Mérimée's writing the irony of the man of the world and the elegance of the courtier stifled the passion which was Petrus Borel's strong point. In Mérimée's works we find some of the challenges which Borel flung in the face of society paraphrased in language which made them fit to lie on a drawing-room table. There was no inheritor of the fire which burned in the inmost sanctuary of Petrus Borel's soul.¹

The last of these early paralysed authors whom I shall name is Théophile Dondey, better known as Philothée O'Neddy.

O'Neddy, born in 1811, made his literary début in 1833 with a volume of poems entitled *Feu et Flamme*, which the public, revelling at the moment in a superabundance of excellent poetry, would have nothing to say to. The author, who was extremely poor, and was obliged, for the sake of supporting his mother, to attend to the duties of a small Civil Service appointment, lost courage, and never published another poem. Of his book, which he had brought out at his own expense, hardly a copy was sold. He withdrew like some wounded animal into its lair. When Gautier met him, a grey-haired man, thirty years later, and greeted him with the question : "When is the next collection of poems to appear?" Old O'Neddy answered, with a sigh : "Oh ! quand il n'y aura pas de bourgeois !" It might have been supposed that his powers of production were exhausted. After his death, however, whole reams of beautiful lyric poetry were found among his papers. The market value of his first book is now 300 francs, which is certainly more than its author earned by all that he wrote.

Théophile Dondey's early poems are quite as immature and as defiant as Borel's. In the preface to *Feu et Flamme* he begs his greater comrades-in-arms to receive him into

¹ See Borel : *Champavert* (1833) ; *Rapsodies* (Bruxelles, 1838) ; *Madame Putiphar* (Paris, 1878). Jules Claretie : *Petrus Borel, le Lycanthrope* (1865).

their fellowship ; for, he writes, "like you I despise with all my soul the social order and the political order which is its excrement (!); like you I scoff at the priority of age in literature and in the Academy; like you I am left incredulous and cold by the magniloquence and the tinsel of the religions of the world ; like you I am kindled to pious emotion only by poetry, the twin sister of God." He is restless, excited, overstrained ; sometimes he is ill, sometimes haunted by the thought of suicide ; and everything is expressed in verses chiselled by the hand of a master. One of the outbursts in the suicidal strain is very original. By upholding the doctrine of the Trinity (in which he does not believe) the poet makes of Christ's sacrificial death the model suicide :

"Va, que la mort soit ton refuge !
À l'exemple du Rédempteur,
Ose à la fois être le juge,
La victime et l'exécuteur."¹

Those of O'Neddy's poems which do not deal with his own personality are all devoted to the cause of free thought and the coming republic. But by far the greater number are profoundly personal, about seven-eighths being love poems. A distinguished lady honoured him, the nameless, poor plebeian, with her love, and the poems overflow with melancholy rapture and idolisation of the beloved ; but, feeling, and knowing himself to be, ill, O'Neddy is certain that happiness is not for him, and involuntarily couples the thought of love with the thought of death.

The poetic form which as a youth he sought and found, was one which satisfied himself, because it was an exactly suitable vehicle for his feelings and thoughts ; but he did not, like more fortunate poets, succeed in imparting transparency and attractiveness to this form. Therefore the reading public turned its back on him. He felt himself ever more and more forgotten by life, doomed to die with unused

¹ We feel how genuinely Romantic, how profoundly characteristic of the period, such a little inspiration as this is, when we come upon the very same thought in one of George Sand's *Lettres d'un Voyageur* (January, 1835) : "Jésus, en souffrant le martyre, a donné un grand exemple de suicide." It is curious that the idea never occurred to Novalis.

powers ; again and again in his posthumous poems he calls himself a living corpse. Here, for example, is one of his sonnets :

“ Un montagnard avait une excellente épée
Qu'il laissait se rouiller dans un coin obscur.
Un jour elle lui dit :—Que ce repos m'est dur !
Guerrier, si tu voulais ! . . . Ma lame est bien trempée.

Dans tes rudes combats, sur la côte escarpée
Elle vaudrait, au bout de ton bras ferme et sûr,
Les autres espadons qui brillent sous ce mur.
Pourquoi seule entre tous est-elle inoccupée ?—

Je suis comme ce glaive et je dis au destin :
Pourquoi seul de mon type ai-je un sort clandestin ?
Ignorez-tu quelle est la trempe de mon âme ?

Elle pourrait jeter de glorieux reflets,
Si ta droite au soleil faisait jouer sa lame !
Elle est d'un noble acier ! . . . Destin, si tu voulais ! . . . ”

But destiny, according to its custom and nature, was inexorable. Like the shipwrecked man clinging to his rock, waiting for a ship to appear on the horizon and come to his rescue, O'Neddy waited—waited for years ; but the ship of destiny sailed past and left him standing alone on his rock. When the lady who had loved him deserted him he gave up all hope. His poetry meanwhile had been gradually assuming a more serious and philosophic cast. In one poem, reversing the Cartesian axiom, he declares : “ I suffer, therefore I am.” And many other beautiful poems are pessimistic in a degree which is uncommon in Romantic lyric verse. Read, for instance, the following lines :

“ Or, qu'est-ce que le Vrai ? Le Vrai, c'est le malheur ;
Il souffle, et l'heur vaincu s'éteint, vaine apparence :
Ses pourvoyeurs constants, le désir, l'espérance,
Sous leur flamme nous font mûrir pour la douleur.

Le Vrai, c'est l'incertain ; le Vrai, c'est l'ignorance ;
C'est le tâtonnement dans l'ombre et dans l'erreur ;
C'est un concert de fête avec un fond d'horreur ;
C'est le neutre, l'oubli, le froid, l'indifférence.”

O'Neddy tried criticism, but at an unpropitious moment. He began to praise Hugo as a dramatist just when, in the Forties, the great man's popularity was on the wane. Its freshness of feeling lends beauty to his passionately enthusiastic defence of *Les Burgraves*. In his animadversions on the attitude of Hugo's critics to Ponsard's *Lucrèce*, O'Neddy was not unjust to Ponsard, and showed a spirit of noble reverence. But the next time he wrote in defence of Hugo the editorship of the *Patrie* was in other hands, and his article was returned to him. He took this rebuff to heart and gave up journalism, never again writing a newspaper article. He withdrew into his own inner world, feeling like Don Quixote after his return home, or Molière's Misanthrope when he wearily seeks solitude. Yet he writes in his last poem that, unbeliever in immortality though he may be, if ever his heroes should ride victoriously over his forgotten grave, his heart will beat again, in time with their horses' gallop :

"Et qui tendra l'oreille ouïra mon fier cœur
Bondir à l'unison du fier galop vainqueur."

The "heroes" for whom he had the profoundest admiration were, amongst the men of action, Garibaldi, amongst the poets, Victor Hugo, and amongst prose authors, Michelet and Quinet, and, at a later period, Renan.

O'Neddy's later life was sad. After losing his lady-love he lost his mother. He was long ill, and in the end paralysed. Only one pleasure was reserved for his old age, that of seeing himself warmly appreciated by Théophile Gautier in an article which now forms part of the latter's *Histoire du Romantisme*. He did not die till 1875, when he had been silent as a poet for forty-two years.

Whilst we are occupied in seeking out these victims of the literary battle and victory, we seem all the time to hear a funeral march played on muffled drums. And when we have seen how numerous they are, we involuntarily regard such a book as De Vigny's *Stello* and such a drama as his *Chatterton* in a more favourable light. The idea of the suffering poet or artist was an ever-present one at that period; and yet many

were allowed to perish who deserved a better fate. It would seem that at all times, in every age, there is a difficulty in finding out the deserving, suffering men of talent.

The historian whose aim is, not to touch his readers, but to throw light upon his subject, gives these background figures a momentary prominence because the characteristics of the age are no less legibly and markedly displayed in their works than in those of its geniuses. The geniuses show us Romanticism in its health and strength ; its pathology is to be studied in the works and lives of these unfortunates, who are so enthusiastically devoted to a foreign language that they neglect the cultivation of their own, or who blaze up in a sudden, ephemeral literary activity, or who make a desperate assault on fame only to be discouraged for ever by their first repulse, or who are mortally wounded by the indifference of the public, or who convulsively strain their powers until they suddenly give way. These men are as legitimate offspring of the Romanticism of 1830 as any of the others. They are its genuine *enfants perdus*.

XXXV

CONCLUSION

SUCH was this school, such were its victors and its vanquished, such its artistic and its social enthusiasts. Thus it arose ; thus, with all this wealth of genius and talent, it grew to be great ; thus it dissolved as a school to continue its life in the intellectual life of widely different individuals who, even when in appearance farthest from their starting-point, nevertheless retained the essential qualities of the school—for we all keep long upon our shoulders the mark of the first banner we bore. The Romantic School was broken up and scattered ; but before its extinction, Romanticism had revitalised style in almost every branch of literature, had brought hitherto undreamt of subjects within the range of art, had allowed itself to be fertilised by all the social and religious ideas of the day, had re-created lyric poetry, the drama, fiction, and criticism, had insinuated itself as a fertilising power into the science of history, as an inspiring power into politics.

To have attempted to write a complete history of the School would have been, in my case, to have attempted an impossibility. Here, as elsewhere in this work, I have traced only the main currents. I have dwelt long and in detail on the principal personages instead of introducing numerous secondary personages who, in spite of their real importance and interest, would have stood in the way of the condensation which has been my aim ; and I have even followed the careers of one or two of these principal personages beyond the limit of the period, seeing that it was not until after 1848 that they displayed their originality in its entirety.

Many remarkable personalities I have merely sketched—such as Alexandre Dumas, who may well be called the

Ariosto of French Romanticism, and De Vigny, who has described himself in the saying: "Honour is the poetry of duty." Others I have only been able to name—such as Jules Janin, "the prince of feuilletonists," whose novel, *L'Âne mort et la Femme guillotinée*, is such a remarkable forerunner of the naturalism of a later period; and Nodier's successor, Gérard de Nerval, the Euphorion of Romanticism, whose female characters are ethereally delicate, whose preternatural fantasies have an oriental marvellousness, and whose sonnets, written when he was insane, are amongst the cleverest and most beautiful which the period has produced. Many men of talent of the second and third rank I have been obliged to leave altogether unnoticed—such as Antony Deschamps, who occupies much the same place in literature as Léopold Robert does in art; and Victor Hugo's worshipper, Auguste Vacquérie, who is interesting because of his blind belief in Romanticism and his aplomb, and whose drama *Tragabaldas* is one of the boldest exploits of French Romantic volatility. I have only been able, and have only desired, as a rule, to present the great typical figures in relief. The great woman of the period, George Sand, must stand alone, as a representative of its women, interesting though it would have been to describe several of the others—clever Madame de Girardin, melancholy Madame Desbordes-Valmore, or the two emancipated authoresses, the Comtesse d'Agoult and Madame Allart. Sainte-Beuve is the solitary representative of criticism; both Philarète Chasles and Jules Janin I have been obliged to ignore; and Balzac alone represents realism in fiction, no mention being made of less gifted and profound observers of life, like Alphonse Karr or Charles de Bernard. The authors of the generation of 1830 naturally divide themselves into two groups, a small group which wrote for the whole world, and a larger, which wrote for France alone; it is only the former which I have endeavoured to place distinctly before my readers.

We have seen how the character of the two Restoration monarchies, the Legitimist and the popular, formed the historic background from which Romanticism projected itself, and without which it cannot be understood; and we

have also observed that the movement had numerous foreign forerunners and a not inconsiderable period of preparation in France itself. The Restoration starts Romanticism ; the *Juste-milieu* government goads it on ; the study of Scott and Byron, Goethe and Hoffmann, enriches it ; at the hands of André Chénier it receives its lyrical consecration ; the controversies in the *Globe* develop its critical powers. The writings of Charles Nodier, which are romantic in the general, European, sense of the word, prepare the way for the great French Romanticists. Then Victor Hugo assumes the leadership of the movement, proves himself capable of the task he has undertaken, and hastens from victory to victory. Presently he and De Vigny are named in the same breath with Lamartine as lyric poets ; then Hugo outshines all the rest. Both Sainte-Beuve and Théophile Gautier possess a lyrical vein, but as a lyric poet, Alfred de Musset supplants all the other younger men in the favour of the reading public, in time supplants even Hugo himself, and is long the idol of youth.

Romanticism had at first a historical tendency ; De Vigny, Victor Hugo, Balzac, Mérimée, endeavoured to give France the historical novel of which England was so proud ; Vitet, Mérimée, Alexandre Dumas, De Vigny, Hugo, tried to create a historical drama which should take the place of tragedy. But the historical novel soon made way for the modern novel in its various forms, as written by George Sand, Beyle, and Balzac ; and the historical drama also soon lost favour ; for it was, generally speaking, either uninterestingly dry, as in the case of Vitet's and Mérimée's plays, or exaggeratedly lyrical, as in Hugo's. The dramatic authors had, as a rule, most success on the stage after the first passion of their youth had raged itself out. There came a time in the Forties when there existed, not only an *école de bon sens* outside of the Romantic School, but a phase of *bon sens* in the lives of the authors within the Romantic circle. It was during this period that Alfred de Musset wrote his short plays and George Sand her peaceful novels and peasant stories. Whilst Hugo was steadily increasing in power as a lyric poet, Gautier was leading Romanticism

in the direction of plastic art. Balzac developed it in the direction of physiology ; Beyle, in the direction of national, or comparative, psychology ; Mérimée, in the historical direction ; Sainte-Beuve, in that of naturalistic criticism. In every one of these domains the generation of 1830 has produced imperishable works.

The French Romantic School may therefore, without exaggeration, be called the greatest literary school of the nineteenth century.

THE END

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“ Si l'artiste ne se précipite pas dans son œuvre, comme Curtius dans le gouffre, comme le soldat dans la redoute, sans réfléchir ; et si, dans ce cratère, il ne travaille pas comme le mineur enfoui sous un éboulement ; s'il contemple les difficultés au lieu de les vaincre une à une, l'œuvre reste inachevée, elle périt au fond de l'atelier, ou la production devient impossible, et l'artiste assiste au suicide de son talent.” —BALZAC.

YOUNG GERMANY

I

THE POLITICAL BACKGROUND

FROM the days of the Holy Alliance onward, the spirit of systematic reaction brooded over the German countries—a reaction which dated from the Congress of Vienna, and had its centre in Austria. Its most typical representative, Metternich, a pupil of Talleyrand, a less adroit but far more mischievous man than his master, hoped to extend it to the whole of Europe. Everything that had been shaken, loosened, or overturned by the Revolution or by Napoleon was to be repaired and re-established. In the struggle with the great enemy they had been obliged at last to resort to every possible method, had been forced to appeal to the people instead of simply commanding, to appeal to their sentiment in place of their allegiance, and even to promise a thing as contrary to all cabinet policy, as youthfully revolutionary, as “the regeneration of Germany.” There had been, it is true, a very noticeable difference between the Austrian and the Prussian watchwords. “Justice and Order,” “Order and Peace,” were the cues of the Austrian proclamations; those of the Prussian were “The Nation,” “Freedom and Honour,” “Germany.” Still both of the great German States had made more concessions to the spirit of the times than at all suited the ideas of their leading statesmen. And no sooner was the enemy driven off, the heir of the Revolution crippled, and “the war of freedom” ended, than it became their object to put an end to the freedom as they had put an end to the war.

The generation that had grown up during the war with

France had expected to see a united Germany arise as the result of victory. As far back as 1812, Stein had sketched a plan for the reunion of the scattered parts of the former German Empire, and Arndt and Görres had given expression to the same idea. But the Peace of Paris, in 1814, decreed: "The German States shall be independent, and united by a federative league;" and herewith all hopes of unification were dashed to the ground. Almost a generation passed before the people were again animated by the thought. In place of the unified State arose the German Confederacy, *der deutsche Bund*, or, as Jahn called it, *Bunt*, a many-coloured harlequin's garb for the nation; and the disappointment was a bitter one.

The dream of freedom shared the fate of the dream of unification. To animate their peoples in the struggle with Napoleon, several of the princes had promised them constitutional government. Of the larger States, only Bavaria, Baden, and Würtemberg, the former members of the Napoleonic Rhenish Confederacy, kept these promises. Bavaria and Baden received constitutions in 1818; Würtemberg, where for once the king was more liberally minded than the estates, in 1819; and in little Saxe-Weimar, Karl August, the pioneer of political freedom in Germany, had given his people a free constitution and inaugurated a Parliamentary idyll as far back as 1816.

All this, however, was of small significance in view of the fact that Austria, after, as well as before, the Peace, represented the reactionary principle, and that Prussia, with a population more inclined than any of the others to political activity, adhered unhesitatingly to the Metternichian principles.

Yet the Prussian people not only desired a constitution, but possessed a right to it. They had it in black and white. In an edict of 1810, the Chancellor, Prince Hardenberg, the restorer of the power of Prussia, had held out the prospect of representative government. During the war with Napoleon the promise had been repeated, and finally, in an ordinance of the 22nd of May 1815, a formal promise had been made to the people, a clear

intimation of the king's intention to appoint without delay a committee whose task it should be to prepare the draft of a constitution. But as the Metternichian principles gained ground, the realisation of this plan was postponed. When Görres ventured to present to Hardenberg an address from the Rhine provinces, in which the King of Prussia was reminded of his promise, the only answer he received was, that the king who had given the promise had also, in his wisdom, reserved the right to judge of the proper time for its fulfilment. On several later occasions the king declared himself to be bound by his promise, but at the same time always insisted that the question of time must be left to his fatherly care to decide. And meanwhile full twenty-five years passed—the rest of the king's life.¹

The object of the Powers was to eradicate every trace of the Napoleonic administration. In Hanover, for example, the *Code Napoléon*, with its public, verbal judicial proceedings, was abolished, and the old inquisitorial system of the sixteenth century, with its secret modes of procedure, was re-established. The peasants, who had been liberated by the French, had to return to serfdom and villenage. The principle of equality before the law was set at naught, the aristocracy re-acquiring the political and social privileges which they had possessed in the eighteenth century.

And just as the first germs of a freer political life were ready to sprout in South Germany, an event occurred which gave the signal for much stronger, much hastier reaction, one symptom of which was the employment of the most violent measures in the repression of unimportant and innocent expressions of popular feeling. This event was the assassination of Kotzebue, or, to be more correct, the enthusiasm for the assassin which his deed awakened throughout Germany, then suffering from oppression and espionage.

The strong national feeling and the enthusiasm for freedom which had asserted themselves during the conflict with France, had in the years following on that

¹ Biedermann : *Dreissig Jahre deutscher Geschichte*. Prutz : *Zehn Jahre*, i. and ii.

conflict given birth to two movements among the youth of Germany, to which the attention of the Governments were now directed—the gymnastic and the student movement (Turnwesen and Burschenschaftswesen).

Jahn, the populariser of gymnastics, who succeeded Fichte in the favour of the youth of Germany, opened the first school of gymnastics in Berlin. He had belonged to Lützow's free-lance Jaegercorps, was a German of Germans and a hater of the French, and went about with his long, unkempt grey hair hanging over his shoulders, bare-necked, his broad shirt-collar thrown wide open, and a thick, knotted stick in his hand. In the course of the holiday excursions which he made with his pupils, whenever they came upon a French sign-board or met a fashionably-dressed man, they would draw up round the object of their detestation, bawling: "Oh! Oh!" On these excursions the strictest temperance in food and drink was observed; they lived chiefly on bread and water, and bivouacked at night under the open sky. From round the fire rose the strains of the worthy Massmann's beautiful *Turnerwanderlied*:

"Stubenwacht, Ofenpacht,
Hat die Herzen weich gemacht,
Wanderfahrt, Turnerart
Macht sie frank und hart."¹

This Massmann, who, besides being one of the leaders of the gymnastic movement, was one of the founders of the students' unions (Burschenschaften), is the same who figures so frequently as scapegoat in Heine's poems and prefaces.²

Jahn soon became the object of the most ardent admiration, not only on the part of immature youth, but of men of note and of public bodies. Poets inscribed their verses to him; a philologist like Thiersch dedicated his *Pindar* to him, and compared German to Greek gymnastics; two

¹ Soul and body lose their strength
Cowering idle by the stove,
Free beneath the open sky
Must the hardy gymnast rove.

² *Wintermärchen*, Kap. xi.; *Lobgesänge auf König Ludwig*; preface to *Romancero*.

universities invested him with an honorary degree. He himself was a most loyal subject, but it was the fashion among his long-haired, bare-necked gymnasts with the unbleached linen jackets to jeer at the army, especially at the dandy officers of the guard. They raved, too, against abstract enemies; among their rules was one for the assassination of the enemy of the good cause; they were to aim with a dagger at his eyes, and, when the victim covered his face, to strike at his heart.

This movement emanated from Berlin, the student movement from Thuringia. The latter began as a sort of semi-national, semi-Christian enthusiasm, and aimed among other things at the reform of the low standard of manners and morals among the students. Originating in one of the small States of Germany, it took for its programme that famous song of Arndt's which declares the whole of Germany to be the German's fatherland.

Amongst the Jena professors a certain Fries had most influence among the students, the same Fries who, in the preface to Hegel's *Philosophy of Right*, is loaded with invective as being the representative of shallowness. He was a violent Liberal, who had said that Hegel's new theories did not grow in the gardens of science, but in the hotbeds of servility; and under his fostering care the endeavour after unity and abstract liberty spread amongst the youth of the universities. The banner of the Burschen was black, red, and gold, said to have been suggested by the colours of the uniform of Lützow's Corps, black, with red facings and gold buttons.

The Reformation commemoration-festival in 1817 first drew general attention to the gymnastic and student societies (Turner and Burschen). It had suggested the idea of a meeting at the Wartburg of delegates from all the German student unions. In a pamphlet published on the occasion of the festival by Karl Sand, he names as the three enemies of German nationalism from time immemorial, Roman imperialism, monasticism, and militarism. On the 18th of October, five hundred students, headed by several professors, marched up from Eisenach to the Wartburg, where they dined in the Knights' Hall, placed at their disposal by the

liberal Karl August. After the repast the gymnasts gave a display of their agility for the benefit of the astonished natives. In the evening great bonfires were lighted, and then Jahn proposed that, following the example of Luther, who had burned the Papal Bull, they should burn what the enemies of the good cause had written. Massmann feelingly expressed his approval of the proposal, and bundles of old printed paper were produced, on which were inscribed the titles of the detested books written by the enemies of the gymnasts. There were three by the notorious Schmalz, the first Rector of the University of Berlin, the Police Statute Book of the equally notorious Prussian Minister of Justice, Herr von Kamptz, the *Code Napoléon*, Kotzebue's *Deutsche Geschichte*, Haller's *Restauration*, &c., &c. The last things thrown into the flames were a Uhlan's corset, a queue, and a corporal's baton.

When Fries in high-flown language bade the students farewell, he particularly impressed on them that they had been in the country of German liberty, liberty of action and of thought: "Here there is no standing army," &c.; an expression rendered more absurd by the fact that the army of Weimar consisted of a number of worthy artisans, who at times, in consideration of a small payment, appeared as hussars, with high riding-boots and spurs, but without horses. In Hegel's preface to the *Philosophy of Right* he remarks, *à propos* of this speech, that Fries was not ashamed, on the occasion of a notorious public demonstration, to say of the constitution of the State that it was from below, from the people, that life would come, if true public spirit prevailed; that only by the sacred chain of friendship could a community, a society, be inviolably united. Hegel calls this the very hall-mark of shallowness, this melting down of the elaborate architecture of a rationally designed state into "a broth of feeling, friendship, and enthusiasm."

Massmann published an account of the festival, in which he described how night still brooded over Germany, but proclaimed that the blood-red dawn was about to break.

Metternich succeeded in persuading both Prince Harden-

¹ Treitschke: *Deutsche Geschichte*, ii. 383-443.

berg and the Emperor Alexander to bring pressure to bear on Karl August in the matter of this festival, and ever afterwards Karl August's nickname at the court of Vienna was "der Altbursche."

Amongst the books burnt in effigy at the Wartburg were some of Kotzebue's. Kotzebue was publishing at this time in Weimar his *Litterarisches Wochenblatt*, a journal which flattered Russia and made merry over the youth of Germany. Little as Goethe generally sympathised with youth, he rejoiced with them, for once, at the insult offered to his old enemy.¹

As Councillor of the Russian Legation, Kotzebue from time to time sent communications to St. Petersburg, and was consequently supposed to be a Russian spy. It is probable that his communications were no more than harmless reports on literary matters, but, be this as it may, in the eyes of the students, he was Beelzebub—Beltze- or Kotze-bue. At the University of Giessen at this time, under the leadership of three brothers Follen, fanatical Republicans, a species of Radicalism had developed, which gloated over the idea of the assassination of tyrants and their instruments. In the students' songs such expressions occurred as: "Freiheitsmesser gezückt!—Hurrah! den Dolch durch die Kehle gedrückt." (Draw freedom's knife from its sheath!—Hurrah! Thrust the poniard into the throat.) Karl Follen, the leading spirit, had completely under his influence that young, narrow-minded mystic, Karl Sand, who had the image of Jesus constantly before his eyes, and who, on the 23rd of March 1819, drove his poniard into old Kotzebue's neck. On a strip of paper which he left lying beside the corpse, was, amongst other writing, this line by Follen: "You, too, may be a Christ."

It was perfectly clear that this murder, committed in a moment of religious exaltation, could not be laid to the charge of the Liberal youth of Germany; nevertheless, and

¹ Epigram:

"Du hast es lang genug getrieben,
Niederträchtig vom Hohen geschrieben.
Dass du dein eignes Volk gescholten,
Die Jugend hat es dir vergolten."

Thou hast long enough had thy way, long enough reviled what is great; youth now requites thee for the insults offered to thine own nation.

more especially as Sand became a species of saint in the popular estimation, Metternich and Gentz, the Emperor of Austria, the King of Prussia, and the Czar, who was irritated by this expression of Russophobia, took united action, and the Resolutions of Karlsbad were passed—provisional, exceptional legislation for the universities, the “demagogues,” and the press. Thus a censorship of the German press came into existence, answering to that prevailing in Russia now. Gentz was not mistaken when he called this the greatest retrograde movement that had taken place for thirty years.

Under the pretext of combating a great revolutionary party, which they knew did not exist, the Governments began a war of persecution against what was then called Liberalism. Even the professor of theology at the University of Berlin, De Wette, was dismissed, because he had written a private letter of condolence to Sand’s mother, which was seized and opened by the police. The reaction went the length of attacking the men who represented the German national feeling which had arisen during the war. Jahn was arrested, first confined in a fortress, and then sent to live in a small town under police supervision. Arndt was entangled, as a “demagogue,” in a criminal case, and lost his appointment. Görres, who was dismissed, escaped over the frontier.

In Prussia the censorship was not only exercised in the case of books and newspapers printed in the country, but extended to foreign printed matter. All German newspapers published in England, France, or Holland were forbidden. The whole stocks of some publishers, Brockhaus, for example, were subjected to a special censorship, on account of one or two pamphlets published by them. At all the universities trusted agents of the Government were appointed to watch over the disposition of the students and the lectures of the professors. All gymnastic and student societies were put down. The so-called old German dress, and the black, red, and gold colours were forbidden. The police especially distinguished themselves in the carrying out of these last prohibitions; they hunted coats, caps, tassels, ribbons, and pipe-bowls, and any man caught wearing a straw hat, a

red waistcoat, and a black coat was imprisoned on a charge of high treason.

Some Marburg students in the Twenties had ordered foils from a manufactory in Solingen, and it was reported that the usual trade-mark, "Prince," was wanting on these particular foils. The government of Hesse-Cassel instituted an inquiry for the purpose of discovering if the omission had been ordered by the students. To the great annoyance of the police, no cause for accusation was found. "I am sorry for your statesmen," said the French Minister, Comte de Serre, to the famous Niebuhr about this time; "they are making war on students."

A specially keen look-out was kept for prohibited combinations among students. When Arnold Ruge was imprisoned, Herr von Kamptz set the whole police on the chase after a walking-stick belonging to him, on which the names of some Jena students were carved, the *corpus delicti* being finally confiscated in Stralsund. Ruge was tortured by long pauses between his examinations, having to spend the intervals in a cell where life was rendered unendurable by vermin. Fritz Reuter had to expiate the crime of having "worn the German colours in broad daylight" by imprisonment, first in a miserable hole in Berlin, and after having been condemned for high treason, in dirty fortress cells. A youthful political offender in Bavaria was sentenced to fortress-imprisonment for treason on an indictment of which one of the gravest clauses was that something resembling a German prince's robe had been found in his room. Chiefly at the instigation of Austria, thousands of young Prussians were either imprisoned or driven into exile. In short, the Liberal middle-class youth of the Germany of those days was as unprotected by the law and as much persecuted as are, in our days, the Socialistic youth of the fourth estate of the same country, or the Liberal youth of Russia.

Political and religious reaction went, as usual, hand in hand. In the year 1821, the Prussian Government concluded a concordat with the Pope, which gave the Roman Catholic Church an influence in Prussia such as would have been unimaginable under Frederick the Great. In the

following year a new liturgy, more nearly resembling the Roman, was introduced into the Protestant Church. And it is exceedingly significant that the word Protestantism now fell into disrepute. By a Ministerial decree of the year 1821, the terms Protestant and Protestantism were forbidden in Prussia; the censors received orders not to pass these words, but to substitute the word Evangelical.

The sadness that takes possession of all progressively inclined minds during long and apparently hopeless periods of reaction now weighed upon the spiritual *élite* of Germany. But the great majority fell a quick prey to carelessness and political indifference. With the reaction, at first forced on them from without, they soon familiarised themselves. Many began to be of opinion that a representative constitution, such as had been promised to Prussia, was a thing of no value. Others felt it deeply that Prussia, which had made such sacrifices in the war with Napoleon, had not succeeded in obtaining a constitution, while the South German States, which had to the last made common cause with the enemy, had long enjoyed popular government and the privilege of Parliamentary debate; but they concealed their shame under a mask of contempt for these skirmishers, a contempt that had a strong family resemblance to envy and anger. It was malevolently pointed out that the Bundestag, in which Austria and Prussia predominated, took good care that the trees of the South German Parliamentary system were well pruned down. The various Governments had, moreover, succeeded in bringing such opposition as arose in the South German States into disrepute. Ministers often succeeded in preventing an election that was objectionable to them; they also won over opponents by direct bribery or fear of dismissal; and they had always the final resource, to which they frequently resorted, of completely disregarding the oppositionist resolutions of the Chambers. As the power was in the hands of the Governments, it lay in the nature of things that the proceedings of the Parliaments, up to 1830, were of no serious interest.

The German press had never occupied a high position. All discussion of State matters being now prohibited, it had

to confine itself, as regarded politics, to the simple chronicling of facts, and to fill its columns with court news, accounts of storms and floods, the birth of marvellous monsters in the animal, and the appearance of new stars in the theatrical world.

The cultivated classes sought a kind of compensation for their exclusion from politics in a frantically exaggerated interest in the theatre. Never had the adoration of a prima donna or a ballet-dancer been carried to such an extreme. In the Berlin of the Twenties every other interest was swallowed up in the question of the superiority of German or Italian music. People thought of nothing but the rivalry between Spontini and Weber. When Börne came to Berlin in 1828, the public mind was so engrossed with the famous singer, Henriette Sontag, that no one remembered anything about Börne, except that he had written an article on her. In his *Letters from Paris* (in "Härings-Salat") he gives a witty and yet veracious account of how he was met and saluted everywhere with the cry: "This is the man who wrote about Sontag!" Even in 1832, everything—the agitation in France, the Polish defeat, sympathy with the exiled Poles—everything was forgotten in the enthusiasm for the feet of the great *danseuse* Taglioni, which were then setting out on their triumphal progress through Europe. The chief representative of the reactionary spirit in Prussia, the Hofmarschall and future diplomatist, General Theodor Heinrich von Rochow, writes in May 1832 to von Nagler, the Postmaster-General: "She is to dance, consequently there is great rejoicing, and occupation in abundance. . . . Taglioni's mimetic grace has dispelled the threatening signs of the times."¹ The word occupation here is significant. The performance did not merely please, it occupied.²

As regards literature, the generation of that day luxuriated in an idolisation of the octogenarian Goethe, which

¹ "Sie wird tanzen und somit ist grosse Freude und Beschäftigung vollauf . . . die Mimik der Grazien der Taglioni haben die drohenden Zeichen der Zeit verdrängt."

² "Preussen und Frankreich zur Zeit der Julirevolution. Vertraute Briefe des Generals von Rochow, herausgegeben von E. Kelchner und K. Mendelssohn-Bartholdy."

accepted everything that the aged master wrote or said as wisdom, and beauty, and inspired poetry. All his life long he had had to struggle against hatred and misunderstanding; now the reverence for him verged on the ridiculous; in Berlin it verged on idiocy.¹ In Zelter's *Letters to Goethe* he writes, on the subject of the latter's *Elpenor*: "Posterity will not believe that the sun of our days beheld the forthcoming of such a work."² All those who had obstructed Goethe's path so long as his name still belonged to combatant literature, became his votaries from the moment that that name conveyed undisputed authority, and could be employed as a sort of Conservative and national emblem. Otherwise literature languished. The day of romantic poetical fancy was at an end—Raupach and Müllner ruled the stage, Claren fiction. Light literature sank deeper and deeper into the slough of vulgarity and pruriency.

¹ A certain Geheimrath Schulz, of the Berlin "Wednesday Society," addressed the following birthday poem to Goethe: "Ich wollt, ich wär ein Fisch—so wohlig und frisch—und ganz ohne Gräten—So wär ich für Goethen—gebraten am Tisch—ein köstlicher Fisch. (I would I were a fish—lively and fresh—and without any bones—Then I should be for Goethe—fried for his table—a delicious fish.)

² Die Nachwelt wird es nicht glauben, dass die Sonne unsrer Tage ein solches Werk hervorgehen sah.

II

PHILOSOPHY AND REACTION

GERMAN philosophy, all the branches of which shot out vigorously after the flood of Romanticism had fertilised the ground with its deposit, at the same time changed colour. Through the unpropitiousness of circumstances, it became farther removed from reality than heretofore, though more closely bound up with existing conditions.

Hegel is the great example. In March 1819, Karl Sand murdered Kotzebue; on the 22nd of October of the preceding year, Hegel entered on his professorial duties at the University of Berlin. From the programme which he gave his audience in his opening address, it could be clearly deduced that Hegel's philosophy and the Prussian State in its existing form were closely connected; for the said philosophy was based on the omnipotence of the Idea, the State on the power of intelligence and culture. Of the fact that Prussia, allowing herself to be led by Austria, was at this very time proving false to her character and traditions by entering on a policy of spiritual and political reaction, no account was taken. Yet the Resolutions of Carlsbad were already drafted, and it was Prussia that took the initiative in issuing all the petty tyrannical regulations which soon placed the whole of Germany under police surveillance. But the sentimental politics of the students were as obnoxious to Hegel as sentimental philosophy; the Wartburg rendezvous was to him a piece of romantic foolery, and Sand's poniard-thrust an abomination. In the preface to the *Philosophy of Right*, the first and most important work he produced in Berlin, he not only condescended to defend the persecution of the demagogues, but demeaned himself by playing police agent, and denouncing his former colleague, Fries, to the Governments: "It is to be hoped that neither office nor

title will serve as a talisman for principles destructive both of morality and public order." From this time onward Hegel became the philosophic dictator of Germany. He ruled from Berlin over the whole domain of German thought.

Yet in this same philosophy, even in a work with such a pronounced Conservative tendency as the *Philosophy of Right*, there existed a portentous ambiguity. As early as in the above-mentioned notorious preface we find the proposition which was to become the classic motto of the age, which was first appropriated eagerly by the Conservatism of the Restoration period, and then used as a battering-ram by Hegel's younger disciples. It is in larger print than the rest, in two lines :

"What is rational is real,
What is real is rational."

What does this mean? Hegel goes on to explain that when reflection, feeling, or whatever other form the subjective consciousness may assume, regards the present as vanity, it is itself false, finds itself in emptiness. But, on the other hand, the doctrine that the idea is a mere idea or figment, philosophy meets with the assertion that nothing is real except the idea. What is all-important is to recognise that which is eternal in the present, temporal, transient ; in other words, in this case, not to construct a state, but to understand the state as it exists.

Hegel's biographer, Haym, rightly says that not even the doctrine of divine right is so dangerous as this, which declares everything existing to be sacred. But, on the other hand, it may with equal right be maintained that not even the destructive ardour of the youthful revolutionaries went so far as this doctrine, which grants reality only to what is rational, and to all else nothing but a mock reality, which can and should be defied, disregarded, overturned, exploded. Hence Robert Prutz could say of this same proposition that by it all doubt was removed, the old God of darkness hurled into the abyss, and a new, eternally reigning Zeus, the idea that comprehends itself, man as a thinking being, raised to the throne.¹

¹ Haym : *Hegel und seine Zeit*, p. 365 ; R. Prutz : *Vorlesungen über die deutsche Litteratur der Gegenwart*, p. 259.

The interpretations of Hegel's philosophy that soon appeared were many and widely different, but the kinship between his doctrines and Goethe's poetry was felt by all the initiated. Hegel became the strongest ally of the little circle of Goethe votaries in Berlin, and the two men, known as the absolute poet and the absolute philosopher, were the objects of a common veneration. The orthodox Hegelian even saw a significant coincidence in the circumstance that Hegel was born on the 27th of August and Goethe on the 28th. In the Twenties, the faithful gathered round the festive board on the evening of the 27th of August, drank the toast of the master in the kingdom of thought, and called to mind the saying in the preface to the *Philosophy of Right* about the owl of Minerva, which begins its flight only when the shades of night are gathering. "But as soon as the midnight hour had struck, an orator rose to proclaim the glad tidings that Apollo, the God of day and of song, was now in his sun-chariot, ushering in the 28th, the glorious day." ¹

The patriotism which in 1813 had driven the enemy out of the country, contained two radically different elements, a historical, retrospective tendency, which soon developed into Romanticism, and a liberal-minded, progressive tendency, which developed into the new Liberalism. When the reaction came, it sought support in many of the theories of Romanticism, and finally took the whole movement into its pay. Men like Görres, Friedrich Schlegel, and others, passed from the camp of Romanticism into that of reaction.

The freedom-loving group had, of course, during the wars with Napoleon, shared the Romanticists' hatred of France. But when their sympathies came to take the shape of wishes and demands (for liberty of the press, constitutional government, the franchise, &c.), the hatred of France inevitably evaporated. And the stronger the reaction became, the more keenly were all eyes turned to that neighbouring country which possessed Parliamentary government. The heroes of French Liberalism were soon men of great consequence in the estimation of the German Liberals; indeed

¹ Treitschke: *Deutsche Geschichte*, iii. 686.

at a distance they seemed of more consequence than they did at home. In Germany, after the victory over Napoleon, as after the great defeat, quietness was the first duty of the citizen.¹ All was obedience and silence. And the result was what it usually is when a highly gifted but unenergetic people are incapable of throwing off a yoke; its pressure generated self-contempt, and the self-contempt a kind of desperate wit, of chronic "gallows-humour"; the better sort developed a real passion for solacing themselves with derision of their own impotence. The observation of existing conditions gave constantly recurring occasion for irony directed against themselves—against visionary Romanticism, the spirit of patience and submission in the domain of politics, orthodoxy and pietism in the domain of religion. Caricature-like developments of political life, religion, and poetry incited to sarcasm, that sometimes ruthlessly wounded patriotic feeling, sometimes assumed a frivolous tone which, taken in connection with the French leanings of Liberalism, was, or inevitably seemed to be, more French than German.

¹ "*Die erste Bürgerpflicht ist Ruhe.*" These words occur in an official notice posted in the streets of Berlin after the defeat of Jena.

III

SPIRIT OF THE OPPOSITION

THE most notable of the freedom-loving poets and prose authors of the period are embodiments of some of the shades of opinion which have been alluded to. Adalbert von Chamisso, who, by virtue of his famous prose tale, *Peter Schlemihl*, and certain of his qualities, belongs to the German Romantic School, while in other respects he approaches more nearly to the French ideal of thought and writing, is, in some of his most characteristic poems, and even in his epigrams, a mouthpiece of the grief of the better sort over the steadily growing political and social reaction. As early as 1822, in his poem, *Die goldene Zeit* ("The Golden Age"), he ridicules an age in which that man is a Jacobin who has openly expressed his belief that 2 and 2 make 4; in the *Nachtwächterlied* ("Watchman's Song") he scoffs at the power of the Jesuits; in *Joshua* and *Das Dampffross* ("The Steam Horse"), at those who have robbed time of its secret, and learned how to force it backwards day by day; in *Das Gebet der Wittwe* ("The Widow's Prayer") he gives a darkly pessimistic picture of the heartless rule of the powers that be, with its complete indifference to the fate of the common people; finally he sums up his view of the times in this bitterly humorous quatrain, which greets us sadly in the form of a four-part catch:

KANON.

"Das ist die Noth der schweren Zeit!
Das ist die schwere Zeit der Noth!
Das ist die schwere Noth der Zeit!
Das ist die Zeit der schweren Noth!"¹

¹ This is the need of these hard times!
These are the hard times of need!
This is the hard need of these times!
These are the times of hard need!

Count August von Platen-Hallermünde, whose youthful efforts were Romantic, both in their choice of subject and in their imitation of the forms of the Spanish drama, afterwards waged systematic war with Romanticism. Its latest developments in Germany he holds up to ridicule, without possessing enough of critical tact to discriminate between the authors who did and those who did not belong to the Romanticist group. He quits the literary drama to cultivate the political lyric muse, as he gradually arrives at the conviction that the pitiable condition of public affairs is also at the bottom of the German people's lack of appreciation of power and style and form in poetry. He finds life in Germany impossible to endure, and seeks, under the sunny skies of Sicily, amidst its reminiscences of antiquity, to forget the heavy atmosphere and the political abuses of his Northern home. But he cannot completely distract his thoughts from the ignominy there. He writes his Berlin national song, which begins with the chorus:

“ Diesen Kuss den Moscoviten,
Deren Nasen sind so schmuck ;
Rom mit seinen Jesuiten
Nehme diesen Händedruck ! ”¹

We find also the following bitter outburst of national self-contempt, written in wrath over the maltreatment of his poems by the censor :

“ Doch gieb, o Dichter, dich zufrieden,
Es büsst die Welt nur wenig ein ;
Du weisst es längst, man kann hienieden
Nichts Schlechtres als ein Deutscher sein. ”²

Romantically as Platen's adversary, Heinrich Heine, starts, the modern spirit soon makes itself perceptible in his prose. Even before he touches on the subject of politics proper, he amuses himself, in his *Reisebilder*, by making taunting allusions to German conditions and to the way in which German stolidity accommodates itself to them.

¹ This kiss is for the Muscovites, with their handsome noses ; this hand-clasp for Rome with her Jesuits.

² Console thyself, O poet ! 'tis but little the world loses ; thou hast long known that on this earth a man can be nothing worse than a German.

And the love of liberty, abstract, political liberty, was all along the true passion of Ludwig Börne, who long appeared to occupy himself with purely æsthetic matters, being known for whole decades only as a dramatic critic and writer of short stories.

That these authors found readers and admirers bears witness to the fact that the thinking part of the German people at the end of the Twenties was laying aside its faith in authority in the domain of politics as well as in general intellectual matters. At this time the persecution of the students' unions (*Burschenschaften*) was being carried on with the utmost ardour. They were broken up everywhere. But they formed again at once, and in one German State, Bavaria, after the accession of King Ludwig, they were actually sanctioned by the police. The divisions that occurred among them show the directions of the various currents of public opinion at that time. In Erlangen, after 1827, there were three unions, at feud with each other—Teutonia, Arminia, and Germania.

Teutonia was the organ of pure Romanticism, of religious mysticism, and declared that politics in no way concerned it. Arminia's principles were strict morality and the pursuit of science; it aimed at the reformation of the conditions of public life, and also at the unity and liberty of Germany. Germania answered to the Radical tendencies of the day. It dropped the older *Tugendbund's* requirement of strict morality, emancipated itself from the rule of authority, including authority in the matter of religion, and declared the belief that its aim—which in the case of this union also was the unity and liberty of Germany—could only be attained by revolution. Though it was essentially a political organisation, it would be ridiculous to call it an important and dangerous one.

These three main movements were soon represented at all the German universities, and significantly enough, it was, as a rule, the one represented by Germania, which had the greatest influence.

IV

INFLUENCE OF THE REVOLUTION OF JULY

IN 1830, while things were in this state of stagnation, oppression, and ferment, the news of the Paris Revolution of July arrived, and acted upon public feeling in Germany like an electric shock. All eyes were turned towards Paris, and among thinking people real enthusiasm was felt.

The effect was perhaps most plainly observable among the quite young men.

Two months before the Revolution, Karl Gutzkow, then nineteen, had, as he himself has told us, no understanding whatever of European politics. He neither knew who Polignac was, nor what it meant to violate *la Charte* (the French constitution). He only knew that in spite of all the persecution of the German student unions (*Burschenschaften*), they were still alive, and that the object to be attained was the unification of Germany. If he thought at all of upheavals which might hasten the march of events, he looked for them rather from the direction of Erlangen or Jena than from Paris; at the utmost he conceived it possible that a troop of returning Philhellenes landing armed at Stralsund, might take forcible possession of the town and call the Pomeranian militia (*Landwehr*) to arms, and that the peasants, driven to it perhaps by famine, might join in the revolt.

At this time the French author, Saint-Marc Girardin, had come to Berlin to study the German language, the Prussian school system, and also the University theology as represented by Schleiermacher and Neander, and the Pietism emanating from Halle. As a contributor to the *Journal des Débats*, he received his newspaper regularly from Paris, and with the eager interest of the aspirant to office, followed the progress of the Opposition in France. Gutzkow gave

him a German lesson daily ; they read one of Kotzebue's comedies, which the Frenchman preferred as practice to Goethe or Schiller, but they invariably drifted into political discussions. Gutzkow made no attempt to conceal from Saint-Marc Girardin the slight general significance he attached to the French constitutional struggle, openly ascribing a greater influence on the course of history to the student union in Jena than to the Chamber of Deputies in Paris. Girardin smilingly gave a polite answer. From time to time these conversations were interrupted by Eduard Gans, the famous Prussian professor, Hegel's most renowned disciple in the faculty of law, Varnhagen's and Heine's friend, who in fluent French joined in the political argument, and made a great impression on Girardin by his woolly black hair and his whiskers. Gutzkow, who had heard the fashionably dressed, subtle and sarcastic professor ridicule the student movement from his professorial chair, and laughingly confess that he too once on a day, on the banks of the Saale, had deliberated upon the best means of helping Germany to an imperial crown, entreated the French politician not to believe that the youth of Germany thought with Gans. "I am quite aware of it," answered Girardin, "you intend to liberate the world with Sanscrit."

On the 3rd of August 1830, the king's birthday was celebrated with song and speech in the great hall of the Berlin University. The students stood crowded together in front of the barrier behind which sat professors, officials, and officers of high rank. The famous philologist Boekh was the orator, and from the gallery above his head songs were sung by the University choir, under the leadership of Music-Director Zelter, Goethe's correspondent. The Rector of the University, Professor Schmalz, with queue and sword, went from chair to chair, exchanging a few words with the most honoured guests. But Gans, excited and impatient, passed round letters from Friedrich von Raumer, who had just come from Paris. The Crown Prince, afterwards Frederick William IV., sat and smiled ; but all knew that a few days ago in France a king had been dethroned. It was

as if the thunder of the barricade cannonade were booming through the festive hall. Boekh's speech on the subject^m of the fine arts did not succeed in arousing attention, and when Hegel read from the chair the names of the prize-winners of the year, no one except the medallists listened. Gutzkow did hear with one ear that he had taken the prize in the faculty of philosophy, but with the other he heard of a people that had deposed a king, of cannonades, of thousands fallen in the fight. He was oblivious to the congratulations offered him ; he did not even open the case which contained the gold medal with the king's portrait ; he had forgotten the hope of a professorship which he had connected with the thought of winning this medal ; he stood dazed, thinking of Saint-Marc Girardin and his prophecies, and of what he himself had prophesied of the German Burschenschaft. Then he rushed off to a confectioner's shop in Unter den Linden, and for the first time in his life read a newspaper with avidity. He could hardly await the publication of the official gazette that evening ; not because he was impatient to see his name in the list of medallists ; all he wished was to know the state of matters in Paris, whether or not the barricades were still standing, whether France was to come forth from Lafayette's hands a republic or a monarchy. "Science lay behind me," he writes, "history before me."¹

And Gutzkow is a type of the youngest generation of the Germany of that day—the young men of twenty.

Almost simultaneously with Karl Gutzkow's political awakening, there occurred a memorable misunderstanding in the study of the octogenarian Goethe. A visitor, greeted by the old man with exclamations of joy over the great event in Paris, at first believed that he meant the Days of July, and only gradually came to understand that he was talking of the decision of the scientific dispute between Cuvier and Saint-Hilaire in favour of the latter. This famous misunderstanding has long enough been regarded as only a symptom of Goethe's limitation in matters political ; it is

¹ Karl Gutzkow : *Das Kastanienwäldchen in Berlin*.—*Rückblicke auf mein Leben*, p. 7.

but fair to point out that the anecdote is also an indication of the old sage's justifiable indifference to over-estimated political events. The scientific dispute was, by reason of the idea involved, and its transforming effect on the spiritual map of the world, a weightier matter than the French Revolution of July. Does not Saint-Hilaire's theory of the "unity of plan" herald *The Origin of Species*! But the picture of the overwhelming effect of the French political catastrophe on the youngest generation stands out all the sharper against the background of Goethe's impassibility.¹

The impression made on eminent individuals belonging neither to the youngest nor the oldest generation was very deep.

The most intellectual and open-minded woman of the day, the most distinguished of Goethe's female admirers, Rahel, who by this time was sixty, was in entire sympathy with the Revolution. To her, as a woman, the social side was of more interest than the political. Saint-Simonism takes strong hold upon her; her marvellously youthful mind perceives its possibilities, and in the events of July she sees the beginning of the triumph of its social theories.

To the reviving, inspiring impression of the Revolution of July was now added another, which gave a sharp edge to the passionate political feeling of the younger generation—the impression, to wit, made by the outbreak of the Polish revolt. It is most plainly observable in the case of Platen, who in wild excitement addresses a poetical adjuration to the Crown Prince of Prussia (said to be the most favourably disposed) to take the part of unhappy Poland, and also writes the *Polenlieder*, the only poems of his that rise to the height of passion, proud songs of liberty, full of outspoken scorn of the autocrat who was worshipped at the German courts as an almighty being, and of those who allowed themselves to be bribed and bought with his roubles.

On Ludwig Börne's mind the news of the Revolution of July acted with the effect of a flash of lightning.

In the summer of 1830 he was at the watering-place of

¹ Cf. Emil Kuh: *Biographie Fr. Hebbels*, i. 437.

Soden, near Frankfort-on-Main, recovering from a long bout of rheumatic fever and repeated attacks of hemorrhage. His *Journal* shows that his political hopes were almost extinguished, his desires stifled. A soul like his, whose aspiration after liberty was a passion, whose hunger and thirst after righteousness consumed his vital force, was unable permanently to bear the heavy weight of political reaction.

He was now forty-four, and since the time of the War of Liberation, that is to say as youth and grown man, had had experience of nothing but the triumphs of baseness and its persecution of all rectitude, all freedom of opinion. He had never been able to lift his eyes from the sheet of paper he was writing on, without seeing pallid fear of every great passion, of ideals, of youth itself, enthroned in high places, side by side with the animal instinct of self-preservation and animal self-indulgence—the Metternich and Gentz principle. He had given up none of the convictions of his youth and manhood, but the world to him was draped in mourning weeds. He had the feeling in Germany of sitting at the bottom of the sea, a diving-bell providing him with just enough air to keep him from suffocation. In Paris he had breathed fresh air. There the light of the sun, human voices, the sounds of life had enraptured him. Now, down among the fishes, he shivered with cold. He suffered the most terrible ennui. The stillness made him ill; the narrowness of everything galled him to the quick.

He describes himself as one of those natures which cannot in the long run endure the “solo music” of existence. “Symphonies of Beethoven or thunder-storms” were a necessity to him. He was one of the people who feel themselves out of place in a box at the theatre, who sit from choice in the pit, in the middle of the crowd.

It seemed to him as if in Germany the bullion of life were minted underground, in the silence of midnight, like counterfeiters’ coin. Those who worked did not enjoy, and those who enjoyed, who in the light of day set the money in circulation that had been coined in fear and trembling in the darkness, did not work. In France a man of health and

spirit lived a life like that of a king's messenger, who is sent with despatches to foreign towns, never twice to the same place, and who on his long journeys sees and enjoys life in its most different developments; in Germany he lived like a postilion, who is always taking the same short journey back and forwards between two post-houses, receiving a miserable tip from fortune for his trouble. The postilion was perfectly able to take the journey in his sleep; he knew every stone on his ten miles of road; and this in Germany was called thoroughness; but Börne, sitting in the little hotel in Soden, watching the geese fighting in the yard, and studying the jealousy of the turkey-cocks and the coquetry of the turkey-hens, was not grateful for the opportunity of remarkable thoroughness afforded him.¹

When the news reached him that Polignac's ministry had issued the famous ordinances, had violated the constitution, he cried, anticipating all the consequences of this step: "And God said, let there be light!"

The news of the Revolution of July followed. Every day he awaited the hour of the arrival of the newspaper with impatience; he walked out the country road, on the look-out for the mail; if it delayed too long, he went all the way to Höchst, where the papers came from. Soon he felt unable to remain in Soden. He returned to Frankfort, and astonished, electrified his environment by his fire. The silent, invalid-looking Börne was unrecognisable; a miracle seemed to have happened; he was young and strong again. All his old dreams seemed to have become realities, and everything in him that he had been forcibly keeping down sprang up again like a spring when pressure is removed.

Frankfort did not long satisfy him; presently we hear of him in Paris.

On the 7th of September he writes from Strasburg: "The first French cockade I saw was on the hat of a peasant who passed me in Kehl coming from Strasburg. It seemed to me like a little rainbow after the flood of our time, a sign of peace from a reconciled God. But when the bright tri-coloured flag greeted my eyes—oh! words

¹ *Aus meinem Tagebuch.* Soden, May 22, 1830.

cannot express my emotion. My heart beat so violently that I was on the point of fainting. . . . The flag was on the middle of the bridge, its staff rooted in French ground, but part of the bunting waving in German air. Ask the first Secretary of Legation you meet if this is not a breach of international law. It was only the red stripe of the flag that fluttered over our native soil. And this is the one colour of French liberty that will be ours. Red, blood, blood—and alas! not blood shed on the battlefield.”

Börne is here only the mouthpiece of a feeling which had taken possession of most of the many in Germany who were susceptible of enthusiasm. The heroism shown by the French students, polytechnicians, and working men during *les trois jours glorieux* was admired as much as in France itself, and doubly admired as the proof of an energy which the German people appeared to have lost. There was a universal inclination to drift into exaggerated contempt of their own want of political aptitude and insight, their own want of ability to act at the decisive moment.

Thus powerfully did events act upon characters like Börne, and upon the enthusiasts who were to be found in greatest numbers in the scholarly class. Let us complete the picture by observing their effect on the men of the reaction.

Gentz, who had at first exulted over Charles X.'s energy, grew anxious as the *coup d'état* approached. “I look upon the ordinance against newspapers and books,” he writes, “as a tremendous venture, of the success of which I am as yet by no means assured. . . . Such weapons ought to be played with only by people who are sure of their strength and of the means at their disposal. To venture into such regions means ruin for men like Polignac and Peyronnet.”¹

As soon, however, as the first alarm had subsided, he and his spiritual kindred set to work to take advantage of every mistake made by the Liberals. Wisely turned to

¹ “Die Ordonnanz gegen die Zeitungen und Bücher betrachte ich als ein kolossales Wagstück, dessen Ausführbarkeit mir noch nicht recht einleuchtet. . . . Mit solchen Waffen darf man nur spielen, wenn man seiner Kraft und seiner Mittel gewiss ist. Leute wie Polignac und Peyronnet, wenn sie sich in diese Regionen versteigen, gehen zu Grunde.”

account, the after-effects of the Revolution of July in Germany, by the occasion they gave for ruthless repression and persecution, censorship, and imprisonment, might lame the German Liberal movement for many a day; might (as Metternich said a few years later of the Hambach Festival) make the anniversary of the Revolution a day of rejoicing for the good instead of for the bad. And only a year later, Gentz, who at times had seen the future in a very dark light, was able to write: "Away with all gloomy forebodings now! We are not to die, Europe is not to die, and what we love is not to die. I am proud of never having despaired."¹

Metternich had enough literary taste to admire Börne, and Gentz was a fanatical Heine enthusiast. Before the Revolution of July it was still possible to look upon Heine as essentially the poet of unhappy love and the poetical humorist, with a touch of blasphemy and frivolity.

In the summer of 1830 Heinrich Heine was at Heligoland, dreaming on the shore, gazing out to sea, listening to the splash of the waves. He had given up all hope of better times. He occupied himself with reading the few books he had taken with him—Homer, the Bible, the history of the Lombards, and some old volumes on witches and witchcraft. He could hardly himself believe that he had quite lately been the editor of the *Politische Annalen* in Munich. Two days after the Revolution of July had taken place, but before the news of it had reached Heligoland, he wrote, in one of his letters from that island, that he had now determined to let politics and philosophy alone, and to devote himself entirely to the observation of nature and to art; that all this torture and trouble was to no purpose; that however great sacrifices he might make in the general cause, they would be of little or no avail; the world, doubtless, did not stand still, but it moved in a circle, with no result whatever; when he was young and inexperienced, he had believed that even if the individual perished in the war of

¹ "Nun fort mit allen schwarzen Gedanken! Wir sterben nicht, Europa stirbt nicht, was wir liebe stirbt nicht. Wie viel bilde ich mir darauf ein, nie verzweifelt zu haben."

human liberation, the great cause would be victorious in the end; now he recognised the fact that humanity, like the ocean, moved according to fixed laws of ebb and flow.

Even if these expressions have been strung together at a later period, even if the letters are not genuine, but a fragment of memoir inserted later, for the sake of contrast, in the book on Börne,¹ they will undoubtedly give us a correct picture of Heine's mental attitude at that time.

On the 6th of August he writes: "I was sitting reading Paul Warnefried's *History of the Lombards*, when the thick packet of newspapers, with the warm, glowing-hot news, arrived from the mainland. Each item was a sunbeam, wrapped in printed paper, and together they kindled my soul into a wild glow. I felt as if I could set the whole ocean, to the very North Pole, on fire, with the red heat of enthusiasm and mad joy that glowed within me." It was all like a dream to him; the name Lafayette especially was like the echo of one of the stories of his earliest childhood; he could hardly believe that the man who had ridden in front of the grandfathers of the present generation in the American War of Independence was once more on horseback, the hero of the nation. He felt as if he must go to Paris and see it for himself.

He writes with a passionate fervour, which he soon feels obliged to temper with a touch of self-contempt: "Lafayette, the tri-colour flag, the Marseillaise. . . . It intoxicates me. Bold, ardent hopes spring up, like trees with golden fruit and with branches that shoot up wildly, till their leaves touch the clouds. . . . My longing for rest is gone. I know once more what I desire, what I ought to, what I must, do. . . . I am the son of the Revolution, and again I take into my hand the charmed weapons, over which my mother spoke the magic spell. . . . Flowers, flowers! that I may crown my head for the death struggle. And the lyre, too; give me the lyre! that I may sing a song of battle. . . . Words like flaming stars, that shoot down from the sky, set palaces on fire, and illuminate huts. . . . Words like burnished javelins, that whirr up into the seventh heaven and

¹ Heine: *Sämmtliche Werke*, XII. 80.

transfix the pious hypocrites who have insinuated themselves into the holy of holies. . . . I am all gladness and song, all sword and flame, and quite possibly mad."

Among other things, he tells how the fisherman who some days later rowed him out to the sandbank from which they bathed, told him the news smilingly, with the words: "The poor people have won the victory." Heine expresses his astonishment at the correct instinct of the common man. And yet the exact opposite was the real state of matters; it was the rich people who in the end were and remained the victors.

But an utterance such as the last quoted suffices to show the light in which German authors regarded the Revolution of July. It inspired in them the same religious emotion with which forty years previously the leading spirits of the Germany of that day had regarded the great Revolution. It was not to them the result of the strength of the Liberal bourgeoisie, and of their ability to persuade the lower classes to work and shed their blood for them; it was the general signal for the political, economical, and religious emancipation of humanity. It was the great deed that with one blow freed all nations from the yoke, all minds from oppression.

In 1847 one of the foremost of the Radical writers of the Forties, Robert Prutz (at the time of the Revolution only fourteen), gave an excellent reproduction of the impression it created. "For fifteen years," he says, "it had seemed as if the eternal generative power of the world's history were paralysed. For fifteen years they had been building and cementing, holding congresses, forming alliances, spreading the net of police supervision over the whole of Europe, forging fetters, peopling prisons, erecting gallows—and three days had sufficed to overturn one throne, and make all the others tremble. It was not true then, after all, what the sovereigns had boasted, what the court romanticists had said and sung."¹ The millennial reign of the Holy Alliance had lasted fifteen years. It seemed as if a new spring must be at hand in the political and intellectual life of the German people.

¹ R. Prutz: *Vorlesungen über die deutsche Litteratur der Gegenwart*, 270, 271.

V

INFLUENCE OF BYRON

THE classical literature of Germany in the end of the eighteenth and the early years of the nineteenth century was in subject or form imitative of the antique; the Romantic literature which followed swore allegiance to the Middle Ages; both stood aloof from surrounding actualities, from the Now, from existing political or social conditions; neither directly aimed at producing any change in these. The ideal floated in the deep blue ether of Greece or in the Catholic sky of the Middle Ages. Now it was resolutely dragged down to earth. The modern ideal, an ideal which contains no mythic element, manifested itself to the dreamers and the workers. And with a haste, a violence, that too often made prose journalistic, poetry only lyric or quite fragmentary, the opposition poets and prose writers set to work to draw all modern life into the sphere of literature. From the fact of this inclusion, this appropriation, taking place when things were on a war footing, wit and satire became more prominent powers than they had ever been before in Germany; and the mood and inspiration of the "Sturm und Drang" period seemed to have revived, so far as aggressive defiance of the established was concerned. It was a strong craving for liberty that first induced Heine and Börne to strike out a new path in German literature, and afterwards inspired the writers who followed them, and were known by the vague name of "Young Germany."

But there was one great man who, foreigner though he was, influenced German intellectual life by his personality, writings, and actions more than any of the famous men of the past. This was Lord Byron. It was long before men's eyes in Germany were opened to his artistic weaknesses and deficiencies. Gutzkow alone, about the year 1835, begins

to criticise him discerningly. But the Byron whom Goethe had admired and shown favour to (though principally because of that in him which the old master attributed to his own influence), Byron, with his contempt for the real negation of liberty that lay concealed beneath the "wars of liberty" against Napoleon, with his championship of the oppressed, his revolt against social custom, his sensuality and spleen, his passionate love of liberty in every domain, transfigured by his death as a liberator, seemed to the men of that day to be an embodiment of all that they understood by the modern spirit, modern poetry.

Wilhelm Müller, the poet of the *Griechenlieder*, sings of him with fervent enthusiasm :

"Siebenunddreissig Trauerschüsse ? Und wen haben sie gemeint ?
Sind es siebenunddreissig Siege, die er abgekämpft dem Feind ?
Sind es siebenunddreissig Wunden, die der Held trägt auf der Brust ?

Siebenunddreissig Jahre sind es, welche Hellas heut beweint !
Sind' die Jahre, die du lebstest ? Nein um diese wein ich nicht :
Ewig leben diese Jahre in des Ruhmes Sonnenlicht,
Auf des Liedes Adlerschwingen, die mit nimmer müdem Schlag
Durch die Bahn der Zeiten rauschen, rauschend grosse Seelen wach.
Nein, ich wein um andre Jahre, Jahre die du nicht gelebt,
Um die Jahre, die für Hellas du zu leben hast gestrebt :
Solche Jahre, Monde, Tage kündet mir des Donners Hall,
Welche Lieder, welche Kämpfe, welche Wunden, welchen Fall !
Einen Fall im Siegestaumel auf den Mauern von Byzanz,
Eine Krone dir zu Füßen, auf dem Haupt der Freiheit Kranz !"¹

Byron's pride and his contempt for political slavery meet us again in Platen ; his aristocratic tone, his antipathy to prejudice, his taste for travel, his love of animals and of nature, his charm and his irony, live again in Prince Pückler.

¹ What mean these thirty-seven minute-guns ? Do they tell of thirty-seven victories ? of thirty-seven wounds on the hero's breast ? . . . They are thirty-seven years, that Greece is mourning to-day. Are they the years of thy life ? Nay, over these we do not mourn ; these live for ever in the sunlight of fame, borne upon the eagle wings of song, whose tireless beat resounds down the ages, awakening great souls. 'Tis other years I weep, the years thou wouldst have lived for Greece. 'Tis of these years and months and days that the volley's thunder speaks to me. What songs, what struggles, what wounds, what a fall ! A fall in the intoxicating moment of victory, on the walls of Byzantium, a crown at thy feet, on thy brow the wreath of liberty !

How enormously he influenced the formation of Heine's poetical ideal needs no insisting on, so forcibly does it strike every one who is familiar with the development of the modern literature of Europe. But it is both remarkable and instructive to observe the light in which he was looked upon by Börne, the first pioneer of the new German literary movement, a fundamentally different character from the English poet. One would naturally imagine that the vain, frivolous sides of Byron's personality would repel him, as these same qualities did in the case of Heine. Far from it. Note the expressions he employs in writing about him (*Briefe aus Paris*, No. 44) after reading Moore's *Life of Byron*. He calls the book wine that sends a glow of warmth through the poor German wayfarer, shivering on his journey through life. He feels almost ill with envy of such a life:—

“Like a comet that submits to no rules and regulations of the star community, Byron wandered through the world, wild and free; came without welcome, departed without farewell, preferring solitude to the thralldom of friendship. His feet never touched the dry earth; through storm and shipwreck he steered undauntedly onwards, and the first harbour he came to was the grave. Oh, how he was tossed about! But what islands of bliss did he not discover! . . . His was the kingly nature . . . he is king who lives as he lists. When I hear people say that Byron only lived for thirty-seven years, I laugh; he lived for a thousand. And when they pity him because he was so melancholy! Is not God melancholy? Melancholy is God's gladness. Is it possible to be glad when one loves? Byron hated men because he loved mankind, hated life because he loved eternity. I would give all the joys of my life for a year of Byron's sorrows.”

We observe not only that Börne takes everything about Byron seriously, but that he is quite unconscious of the same self-indulgent temperament in Byron which repelled him so strongly in Goethe. And it is still more surprising that Börne should consider his own nature to be akin to Byron's. He writes:—

“Perhaps you ask me in surprise how such a beggarly fellow as I come to compare myself with Byron ; in which case I must tell you something that you do not know. When Byron’s genius on his journey through the firmament first came to this earth, he stayed for a night with me. But the lodging was not to his mind ; he left again at once, and took up his quarters at the Hotel Byron. I sorrowed over this for many a year, grieved over my insignificance, my failure. But that is past now ; I have forgotten it, and live contented in my poverty. My misfortune is that I was born in the middle class, for which I am not suited.”

Words such as these bear striking witness to the magic power which the shade of Byron still exercised over the minds of the leaders of literature.

VI

VALUE OF THE NEW LITERATURE

IT was under the conditions and influences just described that the German opposition literature of 1820 to 1848 came into being. In surveying such a large group of intellectual productions, we naturally look upon them in the first instance as being, taken generally, a series of documents which inform us how the people of that country and that time thought and felt, what were the developments of their civilisation, what their hopes, their wishes, their philanthropy, their devotion to liberty, their sense of right, their ideal of good government, and, finally, what their taste was—that is to say, in what manner an author required to write who wished to be read and to awaken real interest.

Our historical curiosity on these points being satisfied, there next involuntarily arises the question of the actual value of the literature. In the case of philosophical writings this question turns mainly upon the measure of new truth they contain ; or if, as is too often necessary, we are obliged to regard them chiefly in the light of productions of the imagination, it turns upon the scope and suggestiveness of their hypotheses. In the case of poetry and fiction, and also to a certain extent in the case of the allied historical and descriptive writings, the question of their value is the same as the question of their beauty ; for by beauty we mean artistic worth.

It is a well-known fact that out of a very large number of authors only one or two continue to be read after the lapse of a few generations ; out of an enormous number of works there is only one here and there that people continue to make their own. Of the writers of the period under consideration, very few are known and read to-day out of Germany ; in Germany of course a considerably

greater number ; still, comparatively few of the productions of that day are in the hands of the general reading public.

The first rough criticism is thus the work of time ; after the lapse of so many years, such and such an author does not sell, whilst another is perpetually coming out in new editions. But it is no absolute proof of the worth of a writer that he long continues to have a wide circle of readers. It does not prove that his place is among the best, only that he is among the most approachable, the most entertaining. A high degree of culture, or of refinement of mind, may stand in the way of a wide circulation, though they ensure lasting fame.

At the present day, out of Germany, only two of the philosophical writers of that day, Feuerbach and Schopenhauer, are still read, the former little, the latter much ; but it was at a later period that Schopenhauer began to influence men's minds, and both these thinkers are read less for the sake of their matter than for their original, daring style. Of the poets, only Heine is much and steadily read out of Germany. In Germany he is looked on and judged as the stinging-nettle in the garden of literature ; he stings the historians' fingers and they curse him. In histories of literature and magazine articles his prose is described as old-fashioned and his poetry as artificial ; yet his works, now that the copyright has expired, are republished in innumerable editions. Both in and out of Germany he is as much sung as read. His poems have given occasion to more than 3000 musical compositions. In 1887 the solo-songs alone (leaving out of account the duets, quartettes and choruses) numbered 2,500. Hueffer has counted one hundred and sixty settings of "Du bist wie eine Blume," eighty-three each of "Ich hab' im Traum geweinet" and "Leise zieht durch mein Gemüth," seventy-six of "Ein Fichtenbaum steht einsam," and thirty-seven of "Ich weiss nicht was soll es bedeuten." Amongst these compositions are many of the most beautiful songs of Schubert, Mendelssohn, Schumann, Brahms, Robert Franz, and Rubinstein—very few of which the poet himself can have heard. Of all the German lyric poets Heine is the one whose songs have

been most frequently set to music. After him, with his 3000 compositions, comes Goethe, with about 1700; the others follow far behind.

Out of Germany Heine's fame not merely lives unassailed, but is steadily growing and spreading. In France he occupies men's minds as if he were a contemporary. He is the only foreign poet whom Frenchmen regard as one of their own, one of their greatest. No other foreign author is so frequently mentioned in the French literature of our own day, and none is named with greater admiration, not even Shelley or Poe. Edmond de Goncourt makes use of the strong expression, that all modern French writers when compared with Heine remind him of commercial travellers; and Théophile Gautier said that the Philistines sought to drag the stones to build a pyramid above Heine's grave.

A question that is constantly cropping up in one civilised society or another is: What works should be included in a library of the hundred best books? The answers of course vary very much. But in all Romanic and Slavonic countries, Heine's name is sure to be one of the first on the lists. On English lists there are usually ninety English books and ten foreign, but Heine's name is certain to be among the ten. The belief that it is possible to find a hundred books which would be the best reading for every one, a belief which has its origin in the Protestant notion of there being one such great book, is of course childish, and the question interesting only in so far as it shows what an entirely impersonal ideal of culture exists in the mind both of the questioner and of those who naïvely set themselves to answer his question. It is instructive, however, *à propos* of Heine, to notice the results in certain specific cases. No small astonishment was expressed in Germany a few years ago, when a great number of English lists were published, and Heine was found in them all—a distinction shown to no other German author, for there were lists which contained no book by Goethe.

This universal fame is not, however, founded on Heine's merits alone, but also on the fact that much of his writing demands only the very slightest amount of culture for its

comprehension, and of refinement of mind for its enjoyment ; the latter quality being indeed rather a hindrance to the enjoyment of some of it. Still its main foundation is the fact that, after all, his talent was, in its way, the most eminent of that period.

If, then, the value of a literary work of art is evidenced by its power of resistance to time, and its attraction for foreign readers, and yet these qualities form no proper criterion of its value, how are we to gauge it? By the originality and vigour of the spiritual life and of the emotion of which the work is an expression, together with its power of impressing these characteristics on the reader. All art is the expression of some emotion, and has for its object the production of emotions. The deeper a signet gem is cut, the sharper, the clearer are the outlines in wax. The deeper the impression in the soul of the artist, the clearer, the more forcible is its artistic expression. The emotions of the artist differ from those of other men only in this, that they leave in his memory that species of impression, which, when he reproduces it, infects listener or reader.

The questions to which any work provides us with answers are such as the following: How far-sighted was the author? How deeply did he penetrate into the life of his time? How characteristically did he feel joy, or grief, or sadness, or love, or enthusiasm, or cynicism? We say: So great was the horror, or disgust, inspired in him by stupidity or wickedness; so sharply or wittily did he revenge himself and us on contemptible stupidity or worthlessness. From the best we receive an impression of high-mindedness or greatness, of love of truth or love of beauty; in the case of inferior men we suffer from deficiency in understanding, in depth of feeling, in sense of beauty, or in strength of character.

Now the literary group under consideration includes no creative minds of the highest, and only one of very high rank, namely Heine. It bequeathed to posterity little that was tangibly great. It denied, it emancipated, it cleared up, it let in fresh air. It is strong through its doubt, its hatred of thralldom, its individualism.

In Germany, especially in North Germany, it has never stood so low in general estimation as at the present day. Those writers who, about the year 1830, made war upon all the forms of tyranny which weighed upon the German-speaking peoples, have in our days been overtaken by an unpopularity which shows no signs of decrease.

The explanation is simple. The younger generation of the Germany of to-day, which has the unification of the Empire behind it—that unification which to the men of 1830 was a fantastic hope—and which has seen Germany put forth its united strength in prompt, universally successful action, that generation takes little interest in the old dreamy speculations as to how the unification was to be brought about, and is bored by these old writers' everlasting ridicule of German sleepiness and inactivity, German pedantry and theorising, now that results have shown how practical and how resolute the flouted Germany could be when an opportunity was offered her.

More especially since the Franco-German war, the writers who half a century ago were always praising France at the expense of Germany, or maintaining that liberty would bring to Germany those blessings which actually came to her through Bismarck, have been placed under a sort of ban. They are looked on as bad patriots and foolish prophets. Only a small minority are able to perceive how powerfully that very indignation, that scorn for the contemptible existing conditions, helped to bring on the change and improvement that followed. And still fewer in number are those who read in the literature of the Thirties and Forties a living reproach for betrayed or forgotten ideals, and who, as they turn over the leaves of these old books, ask themselves sadly what, in the new order of things, has become of the best that these men fought for.

VII

B Ö R N E

OF the authors who in those days stood in the foremost rank, Ludwig Börne is now almost the most neglected. The subjects on which he wrote are obsolete, and none but those interested in the personality of the writer read his short prose pieces in the form of newspaper articles or letters, for the sake of the style, or of the spirit in which the subject is treated. It was in the later years of his life that Börne first really made a name for himself by his *Letters from Paris*; and the abstract hatred of princes and the republican faith which find expression in these letters are entirely out of place in the young Empire of to-day. No personality could be more utterly out of keeping with the new order of things. Where the idea of the State is by slow degrees becoming all-powerful: where, from above, despotically socialistic, it seeks to restrict initiative, transforms as many citizens as possible into paid officials, and gives the paid official precedence of the simple citizen, and from below, revolutionarily socialistic, strives with all its might to restrict individual freedom of action: there markedly self-reliant characters inevitably disappear, and the rugged, independent individuality seems something illegal, something which no one can accept as a model of culture. Börne's was just such an angular individuality and perfectly independent character.

In the German middle-class of to-day, speaking generally, the only task that seems worthy of a man is to build up, to forward, to strengthen or remould the already acquired. The iconoclastic tendency of Börne's mind at once alarms. The fire which warmed his age and generation is to the new generation that of a Don Quixote who charges with his lance at fortress and castle walls. And yet Börne, too, had a hand in the production of the iron architecture of the new

Iron Age of Germany. His fire melted the ore out of which the new pillars of society have been cast.

Perhaps nothing has injured Börne more in the estimation of the present generation than his violently prejudiced denunciation of Goethe. Goethe, as productive and intelligent spirit, is so great, and his temperament and personality are so unique, that in our own day a man's judgment of him gives a valuable clue to that man's mind and character. And although in those days there were quite a number of writers, not only belonging to the clerical party, but also among the opposition, who detested Goethe, there can be no doubt that Börne gave clear proof of narrow-mindedness by the manner in which he wrote of the venerable old man in Weimar, by the nature of his protests against the general belief in Goethe's greatness as a man and as a poet.

But in order to understand how it came about and what it signified that a revolutionary political moralist like Börne entertained a feeling of positive hatred and of lasting and lively resentment towards the greatest genius in all German literature, it is necessary that we should understand how, from his very birth, Börne's fate placed him in a position of antagonism to the great man whom he was driven to judge by an alien and therefore a false standard.

Goethe and Börne were natives of the same town, born, one thirty-seven years after the other, in Frankfort-on-Main. Frankfort was an old imperial fortified city, with gates and towers which indicated the boundaries of the town in earlier days, and an outer circle of gates, towers, walls, bridges, ramparts and moats round the new town. It was a fortified place enclosing smaller fortifications in the shape of monastic buildings and castle-like mansions. There was something unalterable about the town, which was surrounded by a sort of halo of ancient, venerable independence. It was a patrician republic, in which a stranger was practically without the pale of the law. Woe to him if he engaged in a law-suit with a Frankfort citizen in a Frankfort court of justice, though it might be clear as noon-day that he was in the right! The ruling families formed an exclusive coterie, and their social inter-

course was marked by much old-fashioned ceremony. No one dreamed of the possibility of tampering with any of the old political or social institutions of the city. The authorities had no spirit of enterprise, the inhabitants no feeling that change of any kind was possible. Such a thing as political cohesion with the rest of Germany was unthought of. In the Germany of that day each town, and in the town each quarter, was a little world by itself.

Goethe was a young patrician. His father was an Imperial Councillor (*kaiserlicher Rath*). As soon as the young man had acquired a thorough knowledge and understanding of his native town, it must have seemed to him that fate could not possibly have any other lot in store for him but that of a prosperous Frankfort citizen. For the town enthralled him; its best families took possession of the handsome, gifted youth, their women made much of him, their tradition bound him. There was nothing to attract him to the larger towns, Vienna or Berlin, which were then practically as far from Frankfort as Rome and St. Petersburg are in our days. Fate appeared to have destined him to become in due time a lawyer, paterfamilias, public official, house-owner, and literary notability in his native town.¹

Goethe's actual evasion of this fate was, as every one knows, mainly due to the fact which calls down Börne's wrath upon him, that he became the retainer of a prince, that the Duke of Weimar gave him an important appointment at his little court.

Börne, too, was born in Frankfort-on-Main, but in the Jews' quarter. In his day it was a misfortune to be born a Jew in Germany; for there, as elsewhere, the Jews had none of the rights of citizens. But it was a special misfortune to be born a Jew in Frankfort-on-Main. In other large towns, the position which Jews by this time took in society to a certain extent counter-balanced their political disqualifications. Both in Vienna and Berlin many Jewish houses were frequented as centres of liberal-minded culture and brilliant wit. Jewesses of

¹ Hermann Grimm: *Goethe*.

genius like Rahel, charming Jewesses like Henriette Herz, Baroness Grotthuis, Baroness Arnstein, the Prince of Reuss's consort, and many others, were soon to become leaders of society in the capitals of Prussia and Austria. But in Frankfort, in every walk of life, the barrier between the religions was an impassable one.

All Jews were compelled to live in the narrow, mean, over-populated Judengasse, which was their only place of abode for 334 years, from 1462 onwards. The contrast we read of in novels between the outward meanness and inward splendour of the Ghettos did not exist here; the interiors of the houses corresponded to their exteriors; in the small, dark rooms no display of splendour or of taste was possible. A few years ago we had the best of all opportunities of judging of the kind of life the inhabitants of the Judengasse must have lived. One side of the street was pulled down, and a single stunted row of deformed, hunchbacked, cramped, startled-looking houses, in which great gaps had already been made by the axe of the leveller, was exposed to the full light of day, from which their little blinking bull's-eye windows gave them the appearance of shrinking.

As soon as it began to grow dark, all the inhabitants of the Ghetto were locked in. When they walked through the streets or round the ramparts in the day-time, they dared not set foot on the pavement or foot-paths, but had to keep to the middle of the road. They were obliged to take off their hats and make a low bow to every passer-by who called: "Mach mores, Jud'!" In order to prevent their too rapid increase, only fourteen couples were permitted to marry each year. Although even at that time a large proportion of the Frankfort Jews, with Rothschild at their head, were wealthy, a strong society barrier existed between the religions. They were even separated in the Masonic Lodges, which are consecrated to "brotherly love" and the worship of "the highest Being."

It is clear that such a condition of things must have had a strong influence on a receptive young mind.

On the 6th of May 1786, in house No. 118 of that

Judengasse which has now disappeared, there was born to the "Jew merchant Jakob Baruch" a third son, the same who in 1818, shortly before his baptism, exchanged the name Juda Löw Baruch, given him at his birth, for that of Ludwig Börne. The family stood in very high estimation. Börne's grandfather was a rich and remarkably benevolent man. He built and fitted up a synagogue for the community at his own expense. He was the business agent at Neckarsulm of the Teutonic Order, and was thence transferred, on account of his ability and honesty, to Mergentheim, the headquarters of the Order, where he took up his residence. An Electorship becoming vacant, he did such good service, in the course of the election, to the House of Hapsburg, that Maria Theresa with her own hand signed a document promising all sorts of privileges to him and his descendants if they should at any time take up their abode in Austria.

This man's son, Jakob Baruch, inherited, it seems, his father's ability and sagacity without his orthodox religious faith. He was a clever man of business, with considerable diplomatic talent, much esteemed at courts and by high officials for his knowledge of human nature, his clear-sightedness and coolness; a cold, prudent man, to whom life had taught the lesson that the best thing those in his position could do was to live quietly and thus avoid exciting hatred. He held enlightened opinions on religious subjects, and the wearisome Jewish ceremonial, which, chiefly for his father's sake, he felt obliged to observe with all his household, was a burden to him personally. It was not till late in life that he tried to emancipate himself. Being a rich man's son, he had received a fair education; it is said that he was at the same school in Bonn as Prince Metternich; but his cautiousness led him to give strict orders to his own son's one tutor to confine himself to the old Jewish course of instruction—the Bible, the prayer-book, and the Talmud.

The boy was quiet and shy. As he was the one of her children his mother cared least for, and was constantly in disgrace with the tyrannical old servant, his home-life was one of severe discipline, his father too, no doubt with the

best of intentions, checking every manifestation of independence in thought or action. One result of this was, that when he first came into contact with the outer world, his emotions blunted, his intellect doubly keen, he looked at everything from the purely intellectual point of view. A thing was stupid or not stupid, and that was all.¹

The religious observances of his home and of the synagogue aroused in the boy a feeling of aversion as dead ritual; the religious instruction he received at home made as little impression on him as his attendance at the synagogue. Certain prayers, as, for instance, the prayer for the reinstitution of sacrificial worship, displeased him, in spite of his boyish orthodoxy. To the horror of those about him, he said: "That is a stupid prayer."

His learning was mere committing to memory, his teacher not believing himself what he taught; and it was all quickly forgotten. As a grown man, he did not know a single word of Hebrew, had no understanding whatever of Jewish customs, and no affection even for the Old Testament, of which Heine was such an enthusiastic admirer. The man who himself reminds us of an Old Testament prophet, has not one allusion to the prophets in all his writings. From time to time, indeed, with complete indifference, and merely as a well-known illustration, he refers to some Bible narratives; but as Steinthal acutely observes, he quotes even such a passage as Samuel's republican warning against the establishment of a kingdom, which one would expect to excite his every sympathy, as if he were quoting one of Æsop's fables.²

Schiller's essay, *The Mission of Moses*, was the first hint of a rational conception of religion that reached the boy. It made a deep impression on him, and shook his faith. Naïvely simple as the essay is, with its implicit trust in the historic accuracy of the Bible narrative, it yet inevitably produced a revolution in the mind of the youthful reader, who now for the first time saw the most important

¹ Gutzkow: *Börne's Leben*.—M. Holzmann: *Ludwig Börne. Sein Leben und Wirken*.

² Steinthal: *Ludwig Börne. Illustrierte deutsche Monatshefte*, Juni 1881.

events in the life of his people and of their lawgiver divested of every miraculous element, Providence itself being superseded by "destiny."

Various anecdotes exist, illustrating the awakening of the spirit of criticism in the boy, and the play of the different forces which formed his character. One day, when it was raining heavily and the road was inch-deep in mud, he was walking with his tutor outside the gates of the town. "Let us walk on the footpath," said Börne. "Do you not know," answered the teacher, "that we are forbidden to do that?" The boy's reply, "no one sees us," gave the tutor an opportunity for a moral exhortation, with remarks on the sacredness of law. "That is a stupid law," said Börne.

The tutor was careful to avoid occasions of exciting bitterness in the child. But there were so many. No Jew was allowed to be present at any open-air public amusements, not even at a balloon ascent. On all festive occasions, as, for instance, when the town was decorated for the reception of royal guests, the Jews were shut up in the Judengasse; on the day of the coronation of Leopold II. some of their leading men ventured out, but were at once arrested and taken to the guard-house. They were prohibited from entering most of the hotels, and from setting foot in any public grounds or open spaces. The general rule was: Where there is green grass, no Jew must be seen. On Sundays the gates of the Judengasse were locked at four o'clock in the afternoon, and the sentry allowed no one to pass out except persons taking letters to the post-house or going for medicine to the apothecary's. Little Börne used to say: "I only don't go out because the sentry is stronger than I am." Yet when the boy, who early showed signs of a distinctly benevolent disposition, was accosted one day by two beggars, the one a Jew, the other a Christian, it was to the latter he gave all the money he had in his pocket. "Why do you not give the preference to one of your own people?" asked the tutor. "Because it is written in the Proverbs of Solomon that we are to heap coals of fire on our enemies' heads." The conscientious tutor would not hear of this reason: "it was based on

the false assumption that the Christians are the enemies of the Jews."

It is easy to understand that such impressions, received in childhood, must have caused Börne's ancestry to weigh more upon his mind than it would have done under normal conditions. And even if he could have forgotten it, the frequent humiliations experienced in his youth, and in later years the perpetual allusions to his nationality made both by his opponents and his champions, would have constantly reminded him of it. With reference to these perpetual allusions he writes in *Briefe aus Paris* (Feb. 7, 1832): "It is like a miracle! The thing is always happening, and yet is always new to me. One set of people reproach me with being a Jew; another set forgive me for it; a third go the length of praising me for it; but they one and all think of it. It is as if they had been conjured into this magic Jewish circle; none of them can get clear of it. And I know quite well what is the evil spell. These poor Germans! They live in the basement, weighed down by seven stories of higher ranks, and it eases their perturbed minds to talk of human beings who live even lower down than they do, right down in the cellar. The fact that they are not Jews consoles them for not even being court-councillors (*Hofrätthe*)."

It cannot, however, be asserted that Börne was peculiarly sensitive on the subject of his Jewish extraction. He often declaimed with the greatest indignation against the oppression of the unfortunate inhabitants of the Ghettos, but he could not do what many expected of him, could not advocate the emancipation of the Jews with greater warmth than other kindred causes. A pursuit of liberty with only that end in view he looked upon as one-sided and egoistic.

Moreover, the Jews inspired him with a feeling of dissatisfaction, of aversion, originating in the antipathy which Frankfort commerce, consisting chiefly in banking business, early awoke in the born poet and idealist. It horrified him to hear a Frankfort merchant speak with the same enthusiasm and ardour of Rothschild or the Austrian loan, with which "a lover of art would speak of a Raphael." In 1822 he wrote: "My aversion from traders and Jews, as such, has

reached a climax, now that I have got away from Frankfort, and see what it really means to enjoy life." Börne was by no means incapable of appreciating great commercial undertakings from the æsthetic as well as the practical point of view. Not many years later, the exchange and the harbour of Hamburg excite his lively admiration. But the Frankfort merchants, Rothschild among them, appeared to him, with their speculations in government stock, to be connected with what he abhorred above everything—the dismembered state of Germany and the Metternichian principles. His writings abound in thrusts at "the ennobled German Jews, who are on terms of the most familiar intimacy with all the ministers and royal mistresses," and in consequence look with complete indifference on the Poles' struggle for liberty. Rothschild especially is to him the symbol of evil: "The government could not be more despicable if Rothschild the Jew were king, and had formed a ministry of bill-brokers. . . . Rothschild will stand till the last day of kings. What a day of reckoning! what a crash!" In his bitter hatred of him he goes so far as to call it a disgrace to the Jewish nation when Rothschild is sentenced in Paris to two days' imprisonment for declining, in spite of repeated warnings, to have his cabriolet numbered. Börne had, of course, no personal enmity to the man, but he detests him as "the great broker of all those State loans which give monarchs the power to defy liberty." Being firmly persuaded, after the Revolution of July, that another great revolution was close at hand, he mistakenly considers it stupid of the Jews to curry favour with those in power throughout Europe. But he is right when he calls them "stupider than cattle" for imagining that in the event of a threatening revolution they will be protected by the governments.

With sound political judgment he perceives, what events in Russia have confirmed, that it is exactly at such a time that those in power will deliver them up to the tender mercies of popular hatred in order to escape themselves.¹

The fact of Börne's being born without the pale of

¹ L. Börne: *Gesammelte Schriften*. Reclam. Leipzig. III. 112, 129, 167, 173, 209, 244, 259, 313.

Christian society did not produce in him any excessive sympathy with his co-religionists ; but the severe discipline of his joyless childhood, the coldness of his parents, the aversion aroused in him by the cupidity, cowardly caution, and other vices generated by oppression which he observed in those around him, all contributed to forge a spirit that could never be bent, softened, or broken—a character on whose adamantine firmness neither flattery nor threats made the smallest impression. The severity of this character of ermine-white purity, a severity born of the burning love of justice, at times clad itself in the garment of humorous irony, at times in that of scathing ire. As a writer Börne was for Germany much what Paul Louis Courier was for France, that is to say, a political tribune, as satirical and as liberty-loving as the Frenchman, less clear-sighted in matters of the day, but with more feeling, more imagination, an all-round richer nature.¹

For in Börne's case firmness of character did not preclude gentleness of disposition. The weak, always rather sickly boy, who grew up in a sunless street, shut off from fresh air and from nature, was tender-hearted. The germ of tenderness in his nature was perhaps first developed by reading that German author who exercised most influence on the formation of his opinions and his style—Jean Paul. It is from Jean Paul, his best comforter in the dark days of his youth, that Börne, the author, is directly descended.

To him Jean Paul was the poet of those who are born in obscurity. He loved him as the spokesman of those who suffer wrong. He saw in him a priest of justice, an apostle of mercy. His famous commemorative oration gives us some idea of his youthful enthusiasm, and at the same time shows what it was in Jean Paul's style that he endeavoured to make his own. Real emotion makes itself felt through the artificial antitheses in such a passage as this :—

“We will sorrow for him whom we have lost, and for those who have not lost him. For he did not live for all. But the time is coming when he will be born for all, and then all will mourn for him. He stands with a patient

¹ See *Main Currents*, iii. chap. xiii.

smile at the gates of the twentieth century, waiting till his lagging people overtake him. Then he will lead the tired and the famishing into his city of love."

And there is clever character-drawing in such lines as the following:—

"In countries the towns only are counted; in towns, only the towers, the temples, and the palaces; in houses, their masters; in nations, parties; and in parties, their leaders. . . . By narrow, overgrown paths Jean Paul sought out the neglected village. In the nation he counted the human beings, in towns the house-roofs, and under every roof each heart."

It was possibly Jean Paul's political attitude which first brought Börne under his spell. Jean Paul early took his place in German literature as the inheritor of Herder's cosmopolitan sentiments and doctrines. Herder had persistently exalted love of humanity, at the expense of patriotism and national antipathy. Jean Paul continued to proclaim the common brotherhood of man. All his writings were, moreover, pervaded by a general spirit of political liberalism, resembling that formulated in the Declaration of the Rights of Man, which had electrified him; and he treats of sovereigns, courts, and the great world generally, in a tone of sustained irony. At times he regards as close at hand a coming golden age, in which it will no longer be possible for nations, but only for individuals, to sin, and from which the spectre of war shall have disappeared; at other times he relegates it to a very far off future; but the rapidity of what was and is called *historic progress* induced both him and his disciple to imagine that universal brotherhood was not very distant.

It was, however, not only his grand conception of the future that made Jean Paul so attractive to Börne, but also the idyllic and satiric qualities of his talent. Börne adopted some of his comical names of places (*Kuhschnappel Flachsensingen*), and as a young man imitated his humorous style. Many of the short tales and sketches contributed to periodical literature—the comic *Esskünstler am Hoteltisch*, *Allerhöchstdieselben*, *Hof- und Commerzienräthe*, *Die Thurn und Taxissche*

Post (the postal system of the day), &c. &c.—are in Jean Paul's manner, though Börne keeps closer to reality both in his facts and his local colouring than Jean Paul does. Börne attacks State, Church, executive, manners, and customs in Jean Paul's farcical fashion ; but he has not his predecessor's stores of observation to fall back on, and does not approach him in variety of knowledge.

By way of compensation, his style is in many ways superior to Jean Paul's.

Börne, who was not gifted with any profound artistic feeling, or delicate appreciation of style, admired the inartistic in Jean Paul as being unartificial. He did not feel that the profusion of imagery was collected from here, there, and everywhere, and was seldom the natural outgrowth of the subject it adorned. That Oriental wealth of simile, that flowery luxuriance of language, pleased his taste as being poetical ; and the want of harmony in the periods, the heavy ballast of the innumerable parenthetical clauses, were to his ear only evidences of the naturalness of the style. To him, too, Goethe's plastic art was only coldness, while the impersonal style of Goethe's old age was a horror. When he read Jean Paul's works, the living, restless ego in them came forth to meet his own warm-hearted, passionate ego.

He unconsciously remoulded Jean Paul's style on the lines of his own individuality, that individuality which discloses itself in his earliest letters, and whose distinguishing traits were modified or developed, but never altered. There were no wildernesses, no primeval forests in his mind, as there were in Jean Paul's. He did not think of ten things at a time, all inextricably entwined. No ; in his case both fancy and reasoning-power were clear, and concise in expression. His acquaintance with Johannes von Müller's works early produced a propensity for pithy, Tacitus-like brevity. From the first there was a half French, half Jewish tendency to antitheses and contrast in his style. He loved symmetry of thought and symmetry of language ; his spiritual *tempo* was quick ; as a writer he was short-winded. Hence short, sharp, strong sentences following each other at a gallop ; no rounded periods. Metaphors abound ; yet

they are not so numerous as to jostle each other out of place, and all are apt and suggestive; he did not ransack note-books for them, like Jean Paul; they presented themselves in modest abundance. He employed similes freely; but in his clear-headed fashion he arranged them almost algebraically in his sentences, so that they produce the effect rather of equations than of scattered flowers.

By degrees his decidedly marked individuality took shape in a decidedly individual humorous style. Jean Paul's humour spreads itself throughout lengthy and discursive investigations, narratives, romances; not so Börne's. He was never able to produce a political, poetical, critical, or historical work of any length; he could not write books, only pages. His was an essentially journalistic talent.¹ And this determines the character of his humour.

Playful humour was his, but also that sarcastic wit which stings like a lash, and yet thrills and touches by an indirect appeal to the feelings; his that bitterness of complaint and accusation which assumes the conciliatory form of an attempt to comfort; and that melancholy, which with a smile and a whimsical conceit rises above time and place. But something similar to this might be said of other great humorists. What distinguishes Börne (from Sterne, Jean Paul, and others) is, in the first place, the strength, the violence of the reaction produced in him by all the occurrences of the day which came within the bounds of his horizon. A comparatively trifling incident in real, and especially in public, life is sufficient to set all the chords of his being in vibration. The second peculiarity is that all occurrences directly act upon one and the same point in his spiritual life, that passion for liberty which was born of the keenest sense of justice. One of his critics, Steinthal, explains in a masterly manner the connection between this fact and the fact of his inability to produce a great work. He never thought systematically, never combined with each other all the many things that one after the other occupied and affected his

¹ "Was jeder Morgen brachte, was jeder Tag beschien, was jede Nacht bedeckte, dieses zu besprechen hatte ich Lust und Muth."

What each morning brought, each day's sun shone on, each night covered—that was what I had the desire and the courage to discuss.

mind, but looked on each separately in its relation to the centre point of his being.¹ His humour brought the miserable reality into juxtaposition with the ideal demand of his intellect; but he gave no picture of the different elements of reality, he merely focussed them.

Given such a state of matters, it is easy to understand how inevitable it was, not only that Börne should place Schiller high above Goethe, but also that he should consider Jean Paul to be greatly Schiller's superior. And it is highly characteristic that what he objects to in Schiller is not his purely poetical shortcomings, but his want of moral idealism. We are accustomed to think of Schiller as unassailable on this point, but to Börne's ruthless severity of moral requirement he is not so. Börne's pronouncement on the character of Wilhelm Tell is especially enlightening. To him Tell is nothing but a Philistine—a good citizen, father, and husband, but a man the essence of whose character is submissiveness. He did not appear at the Rütli, that meeting-place of the elect, to take the oath; he had not the courage to be a conspirator. His words:

“Der Starke ist am mächtigsten *allein*”—
(The strong man is strongest alone)

are to Börne the philosophy of weakness; a man who has only the strength necessary to get the better of himself, is strongest alone, but he that has strength to spare after gaining the mastery over himself, will rule others also. The critic reviews Tell's actions one by one. Tell does not uncover to the hat on the pole, but his is not the noble defiance of the lover of liberty; it is only Philistine pride, a mixture of a sense of honour with fear; he passes the pole with his eyes cast down, that he may be able to say he has not seen it. And when Gessler calls him to account, he is humble—so humble that we are ashamed of him; he says the omission was accidental, and shall not occur again.

¹ “Im Centrum seines Geistes trafen unzählige Strahlen zusammen, nur dass dieselben durch keine Peripherie verbunden waren.”

Countless rays were focussed in the central point of his mind, but no periphery united these rays.

The famous apple incident arouses no admiration in Börne. A father may dare everything for his child's life, but he has no right to hazard that life. Why did Tell not shoot the tyrant at once instead of beseeching like a woman with his reiterated "Lieber Herr! lieber Herr!"? He deserved to have his ears boxed. And when the governor, in the storm on the lake, trusted himself to him, as enemy trusts enemy, was it not treachery and a knavish trick on Tell's part to leap on shore, push the boat out into the lake and leave him to the mercy of the storm? Börne finds strong cause of offence in the speech :

"Ich aber sprach : Ja, Herr mit Gottes Hilfe
Getrau ich mir's, und helf uns wohl hindannen.
So ward ich meiner Bande los und stand
Am Steuerruder und *fuhr redlich hin.*"¹

"How," exclaims the critic, "are we to explain such Jesuitry in the simple-minded man? It is inconceivable to me, too, that any one can consider Tell's next action moral, much less beautiful—he lies in safe ambush, and kills his enemy, who has no idea that he is in danger."

No one can be surprised that a man in whose spiritual organism the sense of justice was so sharply, so intensely developed that it almost took the place of the æsthetic sense, should be wanting in the organ of appreciation for Goethe, whose craving for justice was undoubtedly less developed.

In 1802, after one or two years' residence with a professor at Giessen, young Börne was sent to Berlin, his father being obliged to give in to his desire to study, although on account of his religion this could only lead to his becoming a doctor, a profession for which as yet he showed no turn whatever. He boarded in the house of the famous physician and Kantian, Marcus Herz, whose public lectures on philosophy had drawn such crowded and influential audiences, that the appointment of Professor of Philosophy was conferred on him before any University of Berlin existed. Herz was an eminent physician, a clear thinker, and a good orator ; a friend of Lessing, whose

¹ So I said : Yes, my Lord, with God's help I can do it, can bring us all safe to land. Then I was unloosed, and took the helm and *steered honourably onward.*

poetry he valued as highly as his critical writings. Hence the mysticism of the Romantic school, more especially Hardenberg's, was to him both meaningless and obnoxious. As he died in 1803, his influence on young Börne's development was inconsiderable. All the more powerful was the impression made on the youth by Herz's famous wife, Henriette, *née* Lemos. She was seventeen years younger than her husband, to whom she was betrothed, without her consent being asked, at the age of twelve. Remarkably beautiful, mistress of many languages, admired by numbers of the most eminent scientific men and authors of the day, she made her house one of the most frequented, most talked of, most looked up to in Berlin. She was thirty-eight, Börne sixteen, but this naturally did not prevent the young man from at once falling violently, though hopelessly, in love with the most beautiful, most distinguished woman it had been his lot to meet.

The charming Henriette presented in outward appearance, as well as in character, a marked contrast to her little, clever, ugly husband; she was a faultless beauty, tall and stately as Queen Louise, with the small head we see on Greek statues. She went by the name of the Tragic Muse or the Beautiful Circassian. She was worshipped by Wilhelm von Humboldt, by Mirabeau, by Schleiermacher, and after her husband's death she was surrounded by a bevy of men of position, who all wooed the fair widow in vain. She refused all offers, in spite of her poverty rejected even the hand of the richest noblemen in Germany, and took the place of governess to the future Empress of Russia. She was as severely virtuous as she was intoxicatingly beautiful. She was on terms of intimacy with more than one man, but always within the strict bounds of friendship.

In her circle a line was drawn between the admissible coquetry which aims at enthralling the whole man, and the inadmissible, which only aims at enthralling his senses. She herself belonged to the dangerous class of virtuous flirts. Of a passionless temperament and much addicted to sentimental moralising, she founded in her younger days a "Tugendbund" (league of virtue), in which Wilhelm von

Humboldt played the principal part, and of which old and young, known and unknown men, were members. They called each other Thou, wrote long letters to each other in foreign languages or in Greek or Hebrew characters, exchanged rings or silhouettes, aimed at each other's "moral development," desired "to attain happiness by self-devotion" (unencumbered by duties, for self-devotion knows no duties), and ignored the rules and regulations of conventional propriety—but in all chastity and honour. Rahel laughed at them, and would have nothing to do with the league.

The letters the members of the league exchanged bear a strong resemblance to those which passed a little later in Denmark between Kamma Rahbek and Molbech. They were absorbed in their own feelings, but in constant self-examination, thereby naturally depriving their feelings of all freshness. Friends of different sexes explained to each other in interminable letters, with written tears, how they mutually supplemented and developed one another. They tore themselves up into lint, and contemplated themselves in this unravelled condition; they did not collect themselves for each other's benefit, but spun themselves out. They put their inner man under pressure till the result was a liquid—tears, heart's blood, or such like—and this they poured into the bosom of a like-minded friend, without themselves becoming in any way more remarkable or original under this treatment.

The beautiful and noble Henriette Herz herself was less an original personality than what the Germans call an "Anempfinderin." From the remarkable men with whom she came in contact, she seldom assimilated more than what she picked up from a surface knowledge of their ways and doings. What brought her particularly into notice was the tender friendship existing between her and Schleiermacher. It was much talked about in Berlin, but with no insinuation of evil. The contrast was too striking between the "Tragic Muse" and little Schleiermacher, whose distinguished head was set upon a fragile, slightly deformed body. People smiled good-naturedly when they saw the little pastor coming out of Henriette's house in the evening with a lantern

fastened to the button of his coat, or when they met him in the daytime hanging on the arm of his majestic Melpomene. A caricature appeared, in which she was represented carrying him—the jewel, as he was called—in her hand, like a parasol.¹

Even if young Börne had been the fresh, red-cheeked youth he was not, he would hardly have made much impression on his proud, spoiled foster-mother. At first she did not even understand what was the matter with the young man, whose passion—described in his own memoranda—was a real school-boy worship, of the kind produced at his age by half-conscious instinct and exaggerated ideas of the perfection of woman. One or two attempts which he made, through the medium of the servant, to procure arsenic from an apothecary's, opened Henriette Herz's eyes to the position, and she did her best, by an admixture of kindness with strictness, to bring him to reason.² That she was not quite insensible to his adoration, or quite innocent of a certain amount of coquetry, which masqueraded in this case as motherliness, is shown by the following little incident. Börne had taken her to be between twenty-eight and thirty, but at the dinner-table, on the 3rd of December 1802, she told him that she was thirty-four. In the evening she added two to this figure, but she never acknowledged more than the thirty-six, and on the 5th of March 1803, Börne still supposes this to be her age. So the charming "Frau Mutter," as she allowed him to call her, made herself two years younger than she was. Naturally he continued to love, to admire, to despair, to suffer the pangs of hell because of her indifference, and to feel the bliss of heaven when she smiled at him or said a friendly word; also to be so suspicious, bitter, unreasonable, and capricious that at last it became necessary to send him away.

He went to Halle to continue his studies there. As he was leaving he handed her the diary of his emotions—she had, it seems, advised him to pour forth his sorrows on paper—and a number of passionate letters addressed to herself. He continued to write to her from Halle with un-

¹ Karl Hillebrand: "La société de Berlin," in *Revue des Deux Mondes*.

² Fürst: *Henriette Herz*, p. 185.

changeable devotion and passionate longing, but in absence he soon so far recovers himself as no longer to be entirely absorbed in the sifting of his own feelings; we presently have calm and entertaining criticism of his surroundings, and a certain dignified self-esteem, combined with self-criticism. In these letters we already notice the characteristic combination of enthusiasm for ideas, indignant denunciation of slavishness, and sharp satire. They give us an understanding of Börne's real nature—a temperament to which licentiousness presents as little temptation as does drink, a soul that suffers under weakness of body, suffers from the inward conflict that ensues where there is courage without power, love that meets no return, undefined longing to do great deeds without any definite aim. Here and there we come upon a threat of what, when once his powers are matured, awaits the Philistine crowd that now smile at him—upon a wrathful presentiment of future humiliations, and fiery projects of revenge on those who, as he already knows, will shamelessly revile him because of his birth, and torture him by calling his reserve cowardice.¹ It is plain that one result of young Börne's stay in Berlin has been the maturing of his emotional life, and also that his intellectual powers have been stimulated by his being brought into contact, in Marcus and Henriette Herz's house, with the most eminent men of the day.

Börne was studying at Halle when the battle of Jena was fought. Shortly afterwards that university was suppressed by Napoleon, and he went to pursue his studies at Heidelberg, full of patriotic rancour against the French, to which he gave vent in a pamphlet which the censor refused to pass. Whilst one result of Napoleon's triumphal progress was the expulsion of the students from Halle, another was a complete revolution in the political conditions of Börne's native town. In 1806 Dalberg, as "Prince-Primas" of the

¹ *Briefe des jungen Börne an Henriette Herz*, 164, 167. "O, wenn ich dies bedenke, wie ein Sturm braust es in meinem Innersten, es möchte die Seele aus ihrem Wohnhaus stürzen, und sich den Leib eines Löwen suchen, dass sie den Frechen begegnen könnte mit Klauen und Gebiss."

Oh, when I think of this, a storm rages within me; the soul struggles to burst from its lodging, that it may find for itself the body of a lion, and rush upon the shameless ones with claws and teeth.

newly formed Rhenish Confederation, took possession of Frankfort-on-Main. One of his first acts was to improve the position of the Jews, and in 1810 Napoleon issued an ordinance removing all burdens resting upon them and upon serfs. In 1811 the Jewish community in Frankfort received the full rights of citizens, in consideration of a sum of 440,000 guldens, which was paid up by the following year. The first result of all this, as far as Börne was concerned, was that he gave up the study of medicine, which he had taken to unwillingly, and only because he was debarred from every other, and entered on that of political economy and jurisprudence, as opening the way to a government appointment. In 1818 he took the degree of Doctor of Philosophy.

His father, who had been extremely dissatisfied with his want of application as a student, and with being constantly called on to pay small debts, and who was now no less dissatisfied with him for throwing up the study of medicine, insisted that he should begin to support himself, and procured for him a small post in the Frankfort police establishment, an appointment which contrasts comically with the position which he afterwards took as an author.

He was appointed "Aktuarius," sat in the old, dark Römer building, examined passports and journeymen's certificates, entered minutes, and on state occasions, dressed in uniform and wearing a sword, represented local authority.

But he had also by this time made his *début* as a writer. He contributed to a Frankfort daily paper articles crammed with primeval German rhetoric, defying the mighty Corsican with a patriotic enthusiasm which he at times allows to run away with common sense. They are appeals to the youth of Germany, and passionate expressions of blind, loyal faith in the rulers of Germany.¹ He is absolutely hopeful of the result of "the war of liberation."

¹ "Aber lasst uns nicht, männernde Jünglinge, unsere Kraft vergeuden, sondern die Lust in keuscher Ehe umarmen, damit sie fruchtbar und unsterblich werde . . . Es ziemt uns nicht, uns keck in den Rath der Fürsten einzudringen; sie sind besser als wir."

But let us not squander our strength, O youths who are becoming men; let us embrace joy in chaste wedlock, that she may become fruitful and immortal . . . It becomes us not audaciously to thrust ourselves into the counsels of princes; they are better than we.

He had no foreboding that he himself would be one of the first victims of victory. Hardly had the Emperors of Russia and Austria and the King of Prussia entered Frankfort, when the seven years' rule of Prince Dalberg came to an end. The Grand Duchy of Frankfort was blotted from the list of States, and the old constitution came into force again. The citizenship which the Jews had acquired at such a high price was simply taken from them again, of course without the return of the money. "It was," writes Karl Gutzkow, "as if the couriers who rushed back and forwards between Vienna, where the Peace Congress was sitting, and the other German towns where reactionary congresses were being held, tore furrows in the blood-manured soil of Germany, in which the ruling powers dared to sow the seed of the old prejudices and privileges."

The fall of the French power deprived Börne of his appointment, and his brothers in misfortune of their rights as men; he was impersonal enough in his way of looking at things to consider the foreign rule a disgrace from first to last.

It is not surprising that Goethe's indifference to this, as to other results of the great reaction, strengthened Börne's hatred for a personality that appeared great upon no side accessible to him. In his notice of Bettina's book, *Goethe's Briefwechsel mit einem Kinde* ("Goethe's Correspondence with a Child")—perhaps the most misleading criticism he ever wrote—Börne says: "What made Goethe, that greatest of poets, the smallest of men? What entwined hops and parsley in his wreath of laurel? What set a night-cap on his lofty brow? What made him a slave of circumstances, a cowardly Philistine, a mere provincial? He was a Protestant, and his family belonged to the ruling class in Frankfort, from among whom its senators were chosen. At the age of sixty, at the zenith of his fame, with the incense-clouds under his feet separating and sheltering him from the base passions of the valley-dweller, it angered him to hear that the Frankfort Jews demanded the rights of citizens, and he foamed with rage at the 'humanitarian twaddlers' who championed their cause."

It was his relations with the great ones of the earth that Börne could least of all forgive Goethe.

He overlooked the fact that the generation that lay between him and Goethe meant a complete change in the position of the author towards men of rank and the public generally. In Germany in the eighteenth century authors did not live on their works, but on their dedications. Poets were obliged to seek the favour of a high-born patron, to educate young noblemen, or accompany young princes on their educational tours. Wieland accepted money in return for his dedications; Schiller gladly accepted the assistance which the Duke of Augustenburg procured for him from Denmark. In the end of the eighteenth century, kings, princes, and the aristocracy generally, took a true and keen interest in philosophy and poetry, in all the new truth and beauty; they sought the acquaintance of authors, and associated with them as with their equals. With the French Revolution these admirable relations came to an end, but Goethe's position dated from before the Revolution.

Börne blinded himself with gazing at disconnected expressions of Goethe's veneration for rank. Somewhere or other he copies this passage from Goethe's diary: "I afterwards had the unexpected happiness of being permitted to pay my homage to their Imperial Highnesses the Grand Duke Nicholas and his consort, in my own house and garden. The Grand Duchess graciously allowed me to write some lines of poetry in her elegantly splendid album." Börne adds: "This he wrote in his seventy-first year. What youthful power!" The older Börne grew, and the more he developed, by his own conscious volition, into a simple incarnation of political conviction, into a being of whose feelings, talents, and wit political conviction had taken possession, to whom it had become a religion, with all the outward expressions of religion, faith, worship, fanaticism—the more unworthy and contemptible did Goethe's rôle of spectator of the political struggles of the day appear to him. Elsewhere he writes: "I have finished Goethe's journal. No drier or more lifeless soul exists in the wide world, and nothing can be more comical than the simplicity

with which he lays bare his own callousness. . . . And these are the consuls chosen by the German people—Goethe, who, more timid than a mouse, burrows in the ground, and gladly dispenses with light, air, liberty, everything, so long as he is left in peace in his hole gnawing at his stolen bacon ; and Schiller, more noble, but equally faint-hearted, who seeks refuge from tyranny above the clouds, where he vainly cries to the gods for aid, and, dazzled by the sun, loses sight of the earth, and forgets the human beings whom he intended to help. And meanwhile the unhappy country, without leaders, without guardians, without advisers, without protectors, falls a prey to its kings, and the nation becomes a byeword among nations.”

From the summer of 1818 onwards, Börne, who till then had only published an occasional pamphlet, appears as an independent journalist, publisher of the *Die Wage* (“The Balance”), most of the articles in which he wrote himself. He was the first German journalist in the grand style, and first to make the periodical press of Germany a power. The possessors of the now rare numbers of that old epoch-making magazine “of politics, science, and art,” look on them as treasures. Its success is to be ascribed to its publisher and chief contributor’s lively style and apt wit. It treated of politics, literature, and the drama, and had on its staff men like Görres (before his conversion) and Willemer, Goethe’s rationalistic, liberal-minded friend (“Suleika’s” husband) ; but whatever the subject under treatment might be, it took a political colouring from the manner in which it was approached. For three months of the four years during which Börne continued to publish *Die Wage*, he was also editor of the daily newspaper, *Zeitung der freien Stadt Frankfurt*, a position he had to give up because of the constant annoyance to which he was subjected by the censorship. He afterwards edited another daily paper, *Die Zeitschwinger* ; but this was suppressed, and its editor sentenced to a short imprisonment. Börne now paid his first visit to Paris, whence he for a time wrote letters for Cotta’s various periodical publications ; but by 1822 he was again in Germany, where a long and dangerous illness soon

swallowed up all his savings, and compelled him to apply to his father for assistance.

His father was exceedingly dissatisfied with him. All his other children did him credit, he said; but this son, now unable to support himself, had had a most expensive education, and what was there to show for it? He could do nothing but write articles with a tendency highly disapproved of by his (the father's) patron, Prince Metternich, in Vienna. What was the good of making enemies for himself? of attacking the great? Was it becoming in his position of life? What position, indeed, did he suppose himself to occupy, seeing he allowed himself such liberty of speech? By this time he might have been a doctor in good practice, or a barrister, and counsel for Rothschild; instead of which he elected to be a hack writer for periodicals, spending the trifle he got for his articles on travelling, and closing every avenue to success by his impious attacks on those in authority.

And Börne's father had sufficient political sagacity to be aware that it was quite unnecessary for his son to be either a doctor or an advocate in order to find lucrative employment. He knew very well where Herr von Gentz's and Herr Friedrich von Schlegel's bank-drafts came from. And besides, had not his son Maria Theresa's promise to fall back on?¹

From the very commencement of Börne's career as a journalist, his talent had attracted the attention of the great reactionaries. On the 18th of May 1819, Rahel writes that Gentz has recommended *Die Wage* to her, as containing the cleverest, wittiest writing of the day, the best of its kind since Lessing's time. Börne's father was perfectly aware that Herr von Gentz praised his son's style, and Prince Metternich his grasp of politics.² So he privately

¹ Karl Gutzkow: *Börne's Leben. Ges. Werke*, xii. 328, 329.

² Metternich was even acquainted with the later, quite revolutionary letters from Paris. On the 26th of January 1834, Princess Mélanie Metternich writes in her diary: "I spent the early hours of the evening with Clemens, to whom I read Börne's *Letters from Paris*. They are of course as malicious as possible, but the style, with its dæmonic extravagance, is remarkably clever." (Metternich's *Posthumous Papers*, v. 545, quoted by Holzmann.)

set to work to secure an advantageous sphere of operation for him on the sunny side of society. Before young Börne was told anything about it, Metternich had eagerly come forward with the most liberal proposals: The young man was to live in Vienna with the title, position, and emoluments of an Imperial Councillor (kaiserlicher Rath), and with no claim made on him for any service in return. Everything he chose to write was to be entirely exempt from censorship; he should be his own censor. And if, in the course of a few months, he should elect to give up his appointment, he was to be free to do so. In such a position he would have the very best opportunity of working for the cause of progress and humanity.

His father wrote: "Dear Louis! I beg of you to read this letter as carefully as I have read it. Believe me, the independence you prize so highly is an uncertain possession; will you, can you retain it? Why should not you, too, at last think of making a settled position for yourself? . . . On what is your present bliss founded? Surely not on the 500 francs (Cotta's monthly payment)? Make up your mind, for the sake of your future, to take a journey to Vienna at my expense; I beseech of you not to throw away this chance of success. . . ."

Börne refused everything point blank, refused to hold any communication with those in power.¹ Goethe might allow himself to be appointed Privy Councillor at a court, but he, Börne, would not. And yet the temptation must have been greater in the case of the born plebeian, who had had to take off his hat at the bidding of every passer-by, than it was in the case of the great patrician. In reading the hard, contemptuous, and unjust words which Börne wrote of Goethe, we must not forget that behind these words there was a man who would not do what Goethe did.

Börne was devoid of artistic sense in the strict acceptance of the term. He frankly confessed the fact himself, and, moreover, betrays it in his intolerance of those to

¹ He writes to his father: "Gentz, too, was doubtless a Liberal to begin with, but he could give securities for a sincere conversion which I cannot give. He had been sold to England for many years before he took service with Austria. He is sensual, extravagant, the most dissolute man in the country. . . ."

whom it is a matter of indifference what the artist represents, but all-important how he represents it. Artists and connoisseurs of this type are utterly repugnant to him. It disgusts him that any man can prefer a painting of still life to a painting of a Madonna. His natural bias towards the lofty, the sublime, the divine, leads him to demand these qualities in art, and to declare frankly that all works of art in which these qualities are wanting, are to him simply daubs or monstrosities.¹

We cannot agree with Steinthal when he says that Börne was at home in every domain of culture, every sphere of artistic production ; for that very branch of art to which the name art is more specially applied, was a sealed book to him. This naturally did not prevent his writing much that is sensible and instructive about works of art ; but what he wrote is not art criticism.

Börne has been often and much praised for his energetic condemnation of the German fatalistic tragedies (*Schicksalstragödien*) which began in his day to take possession of the stage and to confuse men's minds. But it is to be observed that it is not as æsthetically reprehensible that he objects to them ; he looks at the matter from the moral or religious point of view. The belief that a certain date, say the 24th of February, is peculiarly fraught with fate for any family, is stupid and futile. It has no connection whatever either with the belief of the ancients in an inevitable, pre-ordained fate, or with the Christian belief in an omniscient Providence, or with the modern determinist theory of cause and effect, which has undermined the earlier belief in so-called freewill. But to Börne the belief in question is an unreasonable one only because it is a confusion of two theological systems. His chain of reasoning is this : death is either a loving father, who takes his child home, in which case fate is not tragic, or a Kronos, who devours his own children, in which

¹ "A frog, a cucumber, a leg of mutton, a Wilhelm Meister, a Christ—it is all the same to them ; they actually forgive a Madonna her holiness, if she is well painted. So am not I, and never was. In nature I have always sought God, God only, and in art the divine ; and where I did not find God, I saw nothing but miserable botch-work. History, men, and books I have judged in like manner—unfortunately !"

case it is unchristian.¹ As if that were any objection! It might still be extremely poetical.

Börne is so clever and clear-headed that his opinion as to the worth or worthlessness of the many dramas it falls to his lot to criticise is almost always correct. He thoroughly enters into the spirit of Oehlenschläger's *Correggio*, and is full of indulgence for the weaknesses of the play, but quite oblivious to its scenic effect. He shows thorough appreciation of dramatists like Kleist and Immermann and young Grillparzer. But when he begins to give his reasons for blame or praise, the inartistic temperament invariably betrays itself, and he frequently displays all the many prejudices of the idealist. He is undoubtedly justified in his unfavourable opinion of Iffland's *Die Spieler* ("The Gamblers"), for instance. But the justification he offers is most peculiar: "What has gambling to do on the stage?" he cries; "one might as well dramatise consumption in all its different stages." There is only this difference, one would imagine, that consumption is a physical ailment, gambling a vice. His position is one that is characteristic of idealism, namely, that there is no need to go to the theatre to see what we can see at home. He gives as examples poverty, debt, a faithful wife's patient endurance of hardships; and instead of remarking on the dull, inartistic spirit in which such things are represented, he exclaims: "Are these such rare sights that we should pay money to see them? On the stage, humanity ought to be raised a step above its common level." And he goes on to explain that it was for this reason the Greek and Roman tragedians had recourse to mythic fable, and to maintain that the modern dramatist ought to represent the real characters of ancient days; or, if nothing will serve him but to grapple with the present, that he must only venture to reproduce its passions. We perceive that Börne is possessed by the naïve belief that the

¹ "I have never been able to understand their conception of fate, their confusion of the antique with the Romantic idea, their Christian paganism. Death is either a loving father, who comes to fetch his child home from the school of life, in which case fate is not tragic; or he is the cannibal Kronos, who swallows his own children, in which case it is unchristian. Your fate is a hermaphrodite, unable either to beget or to bring forth."

"classic" characters of olden times stood on a higher level than the human beings of to-day; and that he does not understand how every-day reality, properly treated, can be refined into art.

A still stronger proof than these academic utterances of Börne's inability to appreciate simple, primitive poetry, is his indifference to the Old Testament. In a letter to Henriette Herz, written in his nineteenth year, we come upon a passage of absolutely alarming sterility, dry and senile as a joke on the Pentateuch by Voltaire—and this after Goethe: "It has always appeared to me as if it had been the intention of the old Jews, from Abraham down to Solomon the Wise, to parody the history of the world. Read Joshua or the Book of Kings, and you will at once be struck by their resemblance to Blumau."¹ A comparison between these venerable compilations of memorable legends and historical events and a clumsy German parody of Virgil's *Æneid* could only be instituted by a critic who, devoid of all appreciation of antique literary form, set himself to find in every work some modern sentimental, religious, or political moral. It is quite of a piece with this that Börne should end by blindly admiring the vague, half Biblical, half modern unctuous pathos of Lamennais' *Paroles d'un Croyant*.

¹ *Briefe des jungen Börne*, p. 143.

VIII

BÖRNE

BUT for this lack of poetic-artistic understanding, it would be difficult to explain how Börne came to take the share he did in the reaction against Goethe which was set on foot by some of the leading men of the day. For, though he had a quite individual, spontaneous animosity to Goethe, Börne was certainly not the originator of the reaction, which was in full swing before he took any part in it. About the time when the Pietists were gloating over Pastor Pustkuchen's parody of the *Wanderjahre*, with its attack on the impiety of Goethe, the pagan, progressive, youthful politicians were beginning to approve of investigations into Goethe's political convictions, which measured them by the very latest standard and made him out to be an "aristocrat," with no feeling for the people, and in reality with no genius.

The first writer of any note who perseveringly and fanatically devoted himself to the systematic disparagement of Goethe was Wolfgang Menzel (born in 1798), a man who before the age of thirty had made his name famous and feared by the help of a certain coarse literary ability, tremendous self-assurance, and the severity of his creed as a Liberal, Nationalist, and moralist. Like Börne, he was originally a disciple of Jean Paul. But his *Streckverse* (1823), which were much admired in their day, and which are unmistakable imitations of that master, carry Jean Paul's peculiar kind of humour to the verge of caricature. Things that have no natural connection whatever with each other are forced into juxtaposition to produce an aphorism, in much the same manner as totally unconnected ideas are coupled together in a pun. He writes: "All Saints' Day

comes before All Souls'; the prophets reach heaven before the people." "The religion of antiquity was the crystal-matrix of many resplendent gods; the Christian religion is the mother-of-pearl that encloses one god only, but one beyond all price." "This mortal life is a bastinado." "Every church bell is a diving-bell, beneath which the pearl of religion is found."¹

In his periodical, *Deutsche Litteratur*, he began, in 1819, an attack upon Goethe, which he carried on with insane conceit and immovable faith in the justice of his cause. He first tried to undermine the admiration of the reading world for Goethe's originality, examined his works with the aim of discovering imitations or plagiarisms, and demonstrated the existence of foreign influence everywhere throughout them.

In his first connected work on the history of literature, *Die deutsche Litteratur*, which was published in 1828, in two parts, he calmly accuses Goethe of having flattered all the prejudices and vanities of his time. He declares him to be possessed of nothing more than great descriptive ability, great "talent," which is a thing unattended by inward conviction, "a hetaira, who is at every one's beck and call." Goethe has always, he declares, swum with the stream, and on its surface, like a cork; he has ministered to every weakness and folly that happened to be in fashion; under the fair mask of his works a refinement of sensuality lies concealed; these works are the blossom of that materialism which prevails in the modern world. Goethe has no genius, but a very high degree of "the talent for making his readers his accomplices," &c., &c.² Heine, who was uncritical enough in his review of the book to praise both it and its author—praise which he was soon to regret—would have nothing to say to Menzel's doctrine that Goethe's gift was not genius, only talent. He

¹ "Allerheiligen geht vor Allerseelen, die Propheten haben den Himmel eher als das Volk.—Die Religion des Alterthums war die Cristalmutter vieler glänzenden Götter, die christliche ist die Perlemutter eines einzigen aber unschätzbaren Gottes.—Das Erdenleben ist eine Bastonade.—Jede Kirchenglocke ist eine Taucherglocke, unter welcher man die Perle der Religion findet."

² Menzel: *Die deutsche Litteratur*, ii. pp. 205-222.

expresses the opinion that this doctrine will be accepted by few, "and even these few will confess that Goethe at times had the talent to be a genius."¹

Menzel continued the cannonade in his numerous contributions to periodicals, and in a new, very much enlarged, edition of his work on German literature. He convicts Goethe of three distinct kinds of personal vanity and six kinds of voluptuousness ("dreierlei Eitelkeiten und sechserlei Wollüsteleien"). He analyses his works, great and small, one by one, measures them by his own patriotic standard, and declares them to be despicable. *Clavigo* he condemns, because Goethe makes Clavigo desert Marie. That he afterwards makes him die by the hand of her brother goes for nothing, in fact is only an additional cause of offence to Menzel, who knows that in real life Clavigo lived on happily, which make his death on the stage a mere *coup de théâtre*.² To find sufficient immorality in the play, the critic must, we observe, take advantage of his knowledge of circumstances that do not concern it. *Tasso* is to him Goethe's *Höflingsbekenntniss* ("Confessions of a Courtier"), in which he betrays the vanity of the *parvenu*, to whom the high rank of a woman is an irresistible attraction.³ The reader will have no difficulty in imagining for himself all the moral reflections for which Menzel finds occasion in *Die Mitschuldigen*, in *Die Geschwister*, where "voluptuousness casts sidelong glances at the pretty sister," in *Stella*, where it craves the excitement of bigamy ("nach dem Reiz der Bigamie gelüstet"), and in the *Mann von fünfzig Jahren*, which is the special object of his indignation.

¹ Heine: *Sämmtliche Werke*, xiii. 265.

² "Der Dichter . . . fühlt zwar, dass das Schicksal in's Mittel treten müsse, und lässt den Verräther durch eine rächende Bruderhand fallen; wie vielmehr muss uns dieser Theaterstreich indigniren, wenn wir wissen, dass der berühmte Liebhaber in der Wirklichkeit fortgelebt, um das Unglück zu beschreiben, welches er angerichtet."

The poet . . . it is true, feels that destiny ought to intervene, and therefore the betrayer falls by the brother's avenging hand; but this *coup de théâtre* only arouses more indignation in us, who know that in real life the famous lover lived on happily, to describe the misfortunes of which he had been the author.

³ "Die Eitelkeit des Emporkömmlings, die in den Frauen zugleich das Vornehme, das Königliche, begehrt."

The vanity of the *parvenu*, who is not attracted simply by women, but also by their position, their royal birth.

Even *Wilhelm Meister* is to Menzel only an expression of the shamefully light esteem in which Goethe held true virtue, and the strong attraction which the outward conditions of rank possessed for him.¹ *Die Wahlverwandschaften* he regards as the type of "the novel of adultery," which takes for its theme the desire of voluptuousness after untried sensations ("die Wollüstelei, die das Fremde begehrt"). *Die Braut von Korinth* is simply the expression of the voluptuousness whose desire is set on corpses, "die sogar noch in den Schauern des Grabes, in der Buhlerei mit schönen Gespenstern einen *haut goût* des Genusses findet"—(which even amidst the horrors of the grave finds a *haut goût* of sensual enjoyment in intercourse with beautiful spectres).

Where it is impossible to bring an accusation of immorality, Menzel returns to his accusation of want of originality. It is not only its glorification of middle-class Philistinism that stamps *Hermann und Dorothea* as an inferior work, but also the direct imitation of Voss's *Luise*. According to Menzel, Goethe showed real originality only in *Faust* and *Wilhelm Meister*, because in these two works he copied himself. In his youth he borrowed from Molière and Beaumarchais, from Shakespeare and Lessing, and his later iambic tragedies are "the fruits of his rivalry with Schiller." Added to all this, he was, God knows, no patriot.

Let us compare Börne's attacks on Goethe with Menzel's, and we shall find, in spite of similar extravagance of expression, this great difference, that Börne does not attempt to judge, still less to condemn Goethe's great works, nor does he condescend to accusations of sexual immorality; he invariably confines himself to attacking Goethe in his political relations. Saint-René Taillandier correctly observes that Börne gave expression to everything that was rankling in his heart when he took as motto for his review of Bettina's

¹ "Geadelt zu werden, im Reichthum zugleich den *haut goût* der Vornehmigkeit in behaglicher Sicherheit zu genießen, war ihm für dieses Leben das Höchste."

To be ennobled, to enjoy in comfortable security not only wealth, but the *haut goût* of rank, was his ideal in this life.

Goethe's Briefwechsel mit einem Kinde ("Goethe's Correspondence with a Child"), these words from *Prometheus*:—

'Ich dich ehren? Wofür?
Hast du die Schmerzen gelindert
Je des Beladenen?
Hast du die Thränen gestillet
Je des Geängsteten?'¹

Though he could only appreciate those of Goethe's works in which the fire of youth was perceptible, his attacks are not based on contempt for the other works, but on the fact that Goethe, so highly favoured in the matter of ability and of social position, never thought of devoting that ability, that position, to the improvement of the existing conditions of life in Germany. It is easy to cull foolish passages conceived in Menzel's strain from Börne's works. In his *Journal* of 1830, for instance, he writes of Goethe's luck in having succeeded in imitating with his talent the handwriting of genius for sixty years without being detected; and in another place he calls Goethe the rhyming, Hegel the rhymeless, thrall.² But to understand these wild and regrettable outbursts, we must make ourselves acquainted with Börne's bill of accusation against both Goethe and Schiller.

He started from the premise (in all probability quite a false one) that Goethe, by making timely and energetic protest, could have prevented the Resolutions of Karlsbad, could have secured the liberty of the press and the other spiritual rights of which the reaction had deprived the German nation. In any case, whatever the results might have been, he was firmly convinced that it was Goethe's duty to have protested. Instead of this, what happens? "Geheimrath von Goethe, the Karlsbad poet," as Börne, knowing that he goes there every year to drink the waters,

¹ / honour thee? Wherefore? Hast thou ever lightened the burden of the heavy laden? ever stayed the tears of the distressed?

² "Welch ein beispielloses Glück musste sich zu dem seltenen Talent dieses Mannes gesellen, dass er sechzig Jahre lang die Handschrift des Genies nachahmen konnte und unentdeckt geblieben! . . . Goethe ist der gereimte Knecht, wie Hegel der ungereimte."

satirically nicknames him, subscribes himself *servant* among other servants of his Prince ("wir sämmtlichen Diener"); confesses in his *Tag- und Jahres-Hefte* that he wrote his stupid little play *Der Bürgergeneral* (the whole plot of which hinges on the stealing of a pail of milk from the peasant Martin), with the intention of ridiculing the French Revolution; also confesses that, far from taking Fichte's part when that philosopher was accused of teaching atheism in the University of Jena, he was much annoyed at the vexation caused to the court by the outside interference which Fichte's utterances provoked.¹ Another cause of offence was the way in which, when Oken's *Isis* was published, Goethe bewailed the peaceful times brought to an end by the establishment of the liberty of the press in Weimar, "the further consequences of which every right-thinking man with any knowledge of the world foresees with alarm and and regret."² And the same feeling of disappointment and mortification was aroused in Börne when he read that Schiller, whom he highly esteemed, had at the very crisis of the French Revolution declared in his announcement of the new periodical *Die Horen*, that from this publication everything in the nature of criticism of the government, of religion, or of the political questions of the day, would be expressly and strictly excluded.³

We must bear all this in mind when we read Börne's flaming denunciations—ablaze with a passion for liberty that forgets to be just—of Schiller and of Goethe, his lament that in their correspondence these two greatest minds of Germany show themselves so small that nothing at all would be better ("so Nichts sind—nein weniger als Nichts, so wenig"), and that they actually are what he, the confirmed democrat, considers the worst thing possible, a pair of confirmed aristocrats. He sees in Schiller a

¹ "Fichtes Äusserungen über Gott und göttliche Dinge, über die man freilich besser ein tiefes Stillschweigen beobachtet."

Fichte's utterances on the subject of God and things divine, on which it is undoubtedly better to preserve unbroken silence.

² L. Börne: *Gesamm. Schriften*, iii. 216, 217, 222.

³ "Vorzüglich aber und unbedingt wird sich die Zeitschrift Alles verbieten, was sich auf Staatsreligion und politische Verfassung bezieht."

worse aristocrat than Goethe, for Goethe's partiality is merely for the upper classes of society, whereas Schiller will associate with none but the *élite* of humanity. It is Börne's belief that Goethe might have been the Hercules who should cleanse the Augean stables of his country; but he rather elected to fetch the golden apples of the Hesperides, and to keep them for himself.¹ He compares him in his own mind with the great productive spirits of other countries; with Dante, who championed the cause of justice; with Alfieri, who preached liberty; with Montesquieu, who wrote the *Lettres Persanes*; with Voltaire, who dared everything and gave up all his other occupations to assist a persecuted man, or to vindicate the memory of one who had been unjustly condemned to death; with the republican Milton; with Byron, whose life was one struggle against tyranny, intelligent or unintelligent—and he summons him before the judgment seat of posterity. "That terrible, incorruptible judge will say to Goethe: A mighty mind was given to thee, didst thou ever employ it to oppose baseness? Heaven gave thee a tongue of fire, didst thou ever champion justice? Thou hadst a good sword, but it was drawn to defend thyself alone."²

We cannot deny that Börne has pointed to real flaws in Goethe's greatness, and to real limitations in his nature, even though we know that some of his qualities were bought at the price of these defects, and that a certain limitation was inevitable if the many-sidedness of his genius was not to be its bane. It was not for him to do what Börne required of him. Still we must understand the proportion of justice there is in Börne's attacks, to be able to forgive him this violent and foolish expression of resentment against Goethe during those years when the hopes of the Liberals in the results of the Revolution of July were receiving their double death-blow, from the subjection of the French Government to the power of the great financiers, and from the suppression of the Polish revolt. He is now more bitter and violent than ever. He calls Goethe a prodigious

¹ Börne: iii. 536, 572.

² *Ibid.*, 573.

obstructive power, compares him to a cataract on the eye of Germany, and expresses the opinion that not until the old man of Weimar dies will German liberty be born. (Nov. 20, 1830.)¹

It was on the 1st of October 1831, after whole days spent in despair over events which conveyed the impression, specially painful to this obstinately hopeful man, that France was lost and the reaction victorious, that his anger reached boiling-point. He took up Goethe's *Tag- und Jahres-hefte*, and was horrified by its author's "apathy." Goethe tells how, when he was with the army in Silesia in 1790, he wrote one or two epigrams, and how later, at the royal headquarters in Breslau, he lived the life of a hermit, completely engrossed in the study of comparative anatomy. He adds that what originally led to his taking up this study was his finding a half-cloven sheep's skull one evening in Venice on the sand-hills of the Lido.

"What!" writes Börne, "Goethe, a highly gifted man, a poet, in the best years of his manhood . . . to be in the council of war, in the camp of the Titans, on the very spot where, forty years before, the audacious yet sublime war of kings against their peoples began, and to find no inspiration in these surroundings, to be moved to neither love nor hatred, neither prayer nor curse, to nothing but a few epigrams, which he himself does not consider worth offering the reader. And with the finest of regiments, the handsomest of officers passing in review before him, he finds nothing better to turn his attention to than comparative anatomy! And walking by the sea-shore in Venice—Venice, that *Arabian Night* in stone and mortar, where everything is melody and colour, both nature and art, man

¹ "Dieser Mann eines Jahrhunderts, hat eine ungeheure, *hindernde* Kraft! er ist ein grauer Staar im deutschen Auge. . . . Seit ich fühle, habe ich Goethe gehasst; seit ich denke, weiss ich warum. (20 November 1830.) Es ist mir als würde mit Goethe die alte deutsche Zeit begraben; ich meine an dem Tage müsse die Freiheit geboren werden."

This man of a century possesses a prodigious *obstructive* power! he is a cataract on the eye of Germany. . . . Ever since I could feel, I have hated Goethe; ever since I could think, I have known why. (20 November 1830.) I feel as if the old German era will be buried with Goethe, as if liberty must be born on that day.

and state, past and present, liberty and despotism ; where even tyranny and murder merely clank like the chains in some gruesome ballad (the Bridge of Sighs and the Council of Ten are scenes from Tartarus)—Venice, towards which I turn my longing eyes, but cannot turn my steps, because the Austrian police lies in wait like a serpent at the city gates and repels with the terror of its poisonous gaze—there, after sunset, when the red glow of evening was spread over sea and land, and the waves of crimson light broke upon the man of stone, and imparted their colour to his eternal greyness ; when, perhaps, the spirit of Werther came upon him, and he felt that he still had a heart, that there were human beings around him and a God above him ; and the beat of his heart, the apparition of his dead youth terrified him, and he felt the hair standing up on his head—he behaved as usual, escaped from his terrors, avoided all disagreeable reflection, by creeping into a cloven sheep's skull and hiding there till night and coldness once more descended upon his heart ! And I am to honour that man ! to love that man ! I would sooner throw myself in the dust at the feet of Vitzli-Putzli, sooner lick the spittle of the Dalai Lama !”

Certainly Börne ought to have honoured this man, and for the very reason for which he despises him. For perhaps at no time was he more clearly worthy of all honour. Börne, by his own showing, would, like the ordinary tourist in Venice, have spent himself in vague moonlight and sunset romancings on the subject of the Bridge of Sighs, the terrors of tyranny, the blessings of liberty, and all the melody and colour—Goethe gazed at his sheep's skull. What was there remarkable about it ? It was split ; and with his naked eye, that seeing eye which pierced into the deepest recesses of nature, into the innermost workshop of life, whence issue all its various forms, Goethe *saw* the great truth, which he had already suspected, that all the bones of the skull were in reality metamorphosed vertebræ, thus making a discovery in the science of osteology that was closely connected with one he had already given to the world in his work on the *Metamorphosis of Plants*, and

founding philosophic anatomy, as he had already founded philosophic botany. Börne did not perceive that this man, whose life-work is one of the foundation-stones in the edifice of the modern world, in this particular instance, with his intuition of the unity underlying all variety of form, in his divine simplicity, resembles one of the fathers of ancient science, a Thales or a Heraclitus.

Börne's attacks on Goethe do not come under the same category as Menzel's. They are never malicious, much less base. Though they certainly now and again hit some vulnerable spot in the great man, they throw more light on Börne's own nature than they do on Goethe's; and, even where they most clearly show the limitation of his intelligence, they witness to the purity of his character. They have been powerless to affect men's admiration for Goethe's genius. It would be as foolish to judge Goethe by the false political standard set up by Börne in 1830 as to judge Börne himself by the false German standard of 1870, which those do, who say of him, what he said of Goethe, that he was no true patriot. It was natural, nay inevitable, that Börne should undervalue Goethe. It is possible to understand his want of understanding without sharing his dislike. And it is possible to do full justice to the rush of his pathos, to the elasticity and keen sparkle of his wit, without forgetting, as our eyes light on the seething, flashing cascades of his prose, that there is a deep, calm, wide ocean, called Goethe.

IX

BÖRNE

It is in the first volumes of the *Letters from Paris* that Börne reaches his high-water mark as an author. He was not capable of writing books, not even of writing essays and dissertations ; for his explosions of emotion or thought there was no form so suitable as that of a letter. And these are real letters, not newspaper-articles, nor even newspaper correspondence, but letters written to a friend, without thought of publication until that friend took the initiative, and asked Börne's permission to make an experimental selection of passages which might be of interest to the general public.

The friend in question was Frau Jeannette Wohl, a lady who plays an important part in Börne's life, though perhaps not so important a part as he plays in hers. For upwards of twenty years, from 1816, when he made her acquaintance, till his death in 1837, he gave her his entire confidence, and rarely took any step without consulting her ; and to her, during the same period, his career as an author, his health, his circumstances generally, were of more importance than all else.

When they saw each other for the first time, he was thirty and she thirty-three. She had been married to a rich man, with whom she had lived unhappily. After nursing him through a long illness, she got a divorce from him, refusing to accept any share of his fortune or to retain his name. When Börne and she lived in the same town, he read aloud to her everything that he wrote ; when they were separated, she would at one time urge him to work, eager that he should win fame and independence ; at another, fearing that he was too diligent, and that his health, at all times precarious, might suffer, she would beg him not to be too

conscientious in the fulfilment of his engagements to the publishers, but to allow himself sufficient leisure and recreation.

Jealous of his honour, she underwent long periods of anxiety and irritation when it seemed to her that he was neglecting his duty to the public. Börne had taken payment in advance from the subscribers to *Die Wage* for the second volume of that periodical, and then, after bringing out only five numbers, made a lengthy pause, partly because he was tired of the work, and partly because, being in pecuniary difficulties, he was anxious to find more remunerative employment. Her letters, which he always looked for with almost feverish eagerness, at this time keep *Die Wage* before his eyes by every device which the ingenuity and perseverance of an anxious woman can suggest. She entreats and threatens, she scolds and teases, she sends him four long pages with nothing upon them except *Die Wage, Die Wage*.

But she is often quite as anxious to distract and amuse him, to prevent him from over-exerting himself and to keep up his spirits. When he is taken seriously ill at a distance from her, she grieves that she is not able to look after him, has once actually made up her mind to hazard her reputation by going to him; she knows very well that if she does, people will no longer believe that what unites them is only friendship.

It was in reality a feeling midway between friendship and love, for which no name exists. After Jeannette's death there was found among her papers an ordinary *Gesindebüchlein der freien Stadt Frankfurt*,¹ on the cover of which Börne had written his name, with the usual particulars. On its first page stands :

Took service when ?	With whom ?	For how long ?	In what capacity ?	Left service when ?
15 Jan. 1818.	Frau Wohl.	For ever.	As friend.	On the day of his death.

There could be no more laconic expression of a volun-

¹ The "service-book" which German employés are required to keep.

tary lifelong devotion. And the last words were literally fulfilled, for it was on Jeannette's face that the dying man's last look rested, and to her that he spoke his last words: "You have given me much happiness."

Jeannette Wohl's portrait, which Börne declared to be a good one, shows us a woman with a longish face, regular, pleasing features, a high forehead, an expressive, beautifully formed mouth, and bright, kindly eyes; the firm chin indicates energy. Her voice is said to have been remarkably sweet. Hers was not a particularly original, and still less was it a productive mind; she was one of those women who can merge their own individuality in that of the man to whom they are devoted. To Börne, the author, her natural feminine capacity for inspiring a man with confidence in himself was invaluable; she was as much offended by any disparaging remark he made on the subject of his own ability or deserts, as if it had been made by another. She was comfort and consolation to him in human form. In her he had a being on whom he could place absolute reliance, to whom he could confide everything without the slightest fear of ever being misunderstood, far less betrayed, and to whom he could address all his literary efforts. She was to him an epitome of the ideal public for whom he wrote.

In one of his confidential letters he writes that his feeling for Jeannette is described in the following passage from *La Nouvelle Héloïse*: "C'est cette union touchante d'une sensibilité si vive et d'une inaltérable douceur; c'est cette pitié si tendre à tous les maux d'autrui; c'est cet esprit juste et ce goût exquis qui tirent leur pureté de celle de l'âme; ce sont, en un mot, les charmes des sentiments, bien plus que ceux de la personne, que j'adore en vous." And we learn, from a letter of Jeannette's written in 1833, after this friendship had lasted seventeen years, that the attraction he exercised was at least equal to that which he experienced. She describes as a sort of *idée fixe*, or chronic ailment, the excitement that takes possession of her about the time when the mail may be expected. The day she writes, she had been obliged to give up her usual occupations and lie on the sofa, and when at last the letter arrives, she weeps for joy.

She looks after his money matters, calculates the payments due to him, draws his police pension for him ; at one time, when he has a great longing to travel in Italy, but cannot do it for want of means, she takes a lottery ticket, in the hope of winning the necessary sum, and when she is disappointed in this, wishes to sell her piano, but finds she cannot raise the required amount in this way either.¹ And all this without the incentive of love, in the narrower sense of the word. Her friends believed her to be capable of doing even more for him. At the time that it first occurred to her that Börne ought to publish his letters to her, she expressed to a cousin the naïve doubt if it were possible to publish letters before the death of the person to whom they were addressed, to which the cousin replied that she had not the least doubt that Jeannette was quite ready to let herself be buried if it would do any good to Dr. Börne.

They often travelled together, and sometimes, it would seem, lived together ; but the nature of their relation to each other never altered. It is probable that at one time, in the first stage of their friendship, Börne tried to persuade Jeannette to marry him, but her fear lest the relation existing between them might lose its charm by being turned into an ordinary, everyday marriage, a fear which Börne himself afterwards shared, proved an insurmountable obstacle. Considering that they were both free to dispose of themselves as they would, it seems hardly possible that their relation could have remained what it was for all these years without the existence of some slight, it might be almost unconscious, physical antipathy on her side, or on both sides. An outward hindrance to their union undoubtedly existed in the difference of their creeds. Börne belonged to the Christian, Jeannette to the Jewish confession ; her orthodox mother was strongly opposed to her becoming a Christian, and in those days great difficulties were placed in the way of mixed marriages. But this was not the main difficulty. Jeannette herself writes that to marry Börne

¹ On this occasion Börne writes : "Love has affected the reason of many a human being, but I never heard of human kindness doing so. No one was capable of this but you. . . . It is well that you have never found the man of your heart—you cannot even stand wine mixed with water."

would require "more courage and more self-confidence" than she possesses. And in this instance we see the man whom we knew in his youth as the passionate lover, and who all his life long suffered from a jealous disposition, quickly rise to the height of pure devotion ; he constantly urges Jeannette, for her own sake, to marry a man worthy of her, and make a happy home.

In 1821, in answer to the words just quoted, Börne writes: "I swear to you by Almighty God that, ardent and often expressed as my desire to make you mine may have been, it has always been more of your happiness than of my own that I have thought. My love for you makes me happy ; what more could marriage give me, since it could not increase that love? Though I did not confess it to you, I always dreaded that marriage might drag down our beautiful friendship to the level of everyday, sordid reality. But I thought, what I still think, that *you* would gain something by it, and this would indirectly have increased my happiness. So there is nothing to prevent you from marrying another man ; you and I should lose nothing by that."

Strange to say, the truth of this last, audacious assertion was put to the proof. At a somewhat advanced age, Jeannette actually fell in love with and married a man much younger than herself. It was their mutual admiration for Börne that brought the couple together, and in Jeannette's answer to the letter in which Straus asks her to marry him there is a long reference to Börne, so enlightening in its simple eloquence that it cannot be dispensed with in this estimate of his character as a man and as an author. She writes :

"The Doctor has no one in the world but me ; I am to him friend, sister, all that these words convey of kindness, friendliness, sympathy. Can you grudge this to him, to whom life has given nothing else, and who has reconciled himself to his fate . . . is even contented with it. . . . I can think of no other possibility than that the Doctor should be free to come to us when, where, and for as long as he chooses ; for altogether, if he wishes. I can't say *you*, my

heart is too full ; canst *thou* think anything else possible ? If so, then all is different from what I thought. I !—we !—dream of deserting a man like the Doctor—why, he would be a ruined, a lost man ! I would rather give up everything, rather die, than have that upon my conscience ; I could not do it, even if I would. . . . I am trembling all over, and as pale as death from writing even these few words on the subject. For nothing agitates me so deeply as the very thought of such treason, of such infidelity to such fidelity. As long as I live, till I draw my last breath, I shall feel for Börne the love of a daughter for her father, of a sister for her brother, of a friend for a friend. If you do not understand, cannot grasp the situation, do not know me well enough—then all is over, all is night. I can write no more. But no more is necessary. I am thankful this is over.”¹

Events proved that Straus thoroughly entered into Jeannette’s feelings, indeed shared them. He, too, became a faithful friend to Börne. For five months in the summer of 1833 Börne lived with them in Switzerland. They then removed, for his sake, to Paris, where they all lived together from the end of 1833 till his death, spending the summers at Auteuil. The one person who permitted himself to make disparaging comment on this arrangement was Heine, in that unfortunate passage in his book, *Ludwig Börne*, which led to the duel in which he was wounded by Straus. Heine afterwards, of his own free will, expunged the passage. But in anger and grief at the harm done to his reputation by this work on Börne, he was heard to call Jeannette the baleful woman who, on his triumphal progress as Germany’s chosen poet, crossed his path, prophesying evil, and caused him to start back and drop his laurel wreath in the dirt.²

It is certain that Jeannette never forgave Heine his unpardonable molestation ; yet no one could have been less of a Megæra. What Börne once wrote to her, joking, as he

¹ All this information on the subject of Jeannette is to be found in Gottlieb Schnapper-Arndt’s article : *Jeannette Straus-Wohl und ihre Beziehungen zu Börne. Westermayns Monatshefte*, April 1887.

² Alfred Meissner : *Erinnerungen*, p. 79, &c.

often did, on the subject of her faulty orthography, was almost true, namely, that in the letter he had received that day there were more faults than she had herself, for there was one.

In her opinions we can follow the different steps of Börne's political development. After the Revolution of July she, too, is a radical democrat. In the expressive words of her biographer, Schnapper-Arndt: "She most frequently thinks with Börne, at times in opposition to him, never without him. But she does seem to be perfectly independent in her passionate sympathy with the revolt of the Polish nation, a feeling so strong that it leads her to heap reproaches on Börne for being capable at such a moment of writing about the Italian opera in Paris. The Polish scythemen, the liberty of Poland—nothing else is worthy to be mentioned along with this. It seems to her that every one must help ; she gives her own most cherished possessions to the cause ; and nothing can exceed her shame when Germany shows itself indifferent to it, nothing her joy when she can send Börne proofs of the fact that a storm of sympathy and enthusiasm is sweeping over the country."

X

BÖRNE

THE progress of the insurrection in Poland, which lasted from the winter of 1830 till the summer of 1831, was followed with lively sympathy by almost all the nations of Europe. All knew that the struggle in Poland was deciding whether absolutism or national liberty was to prevail in the Europe of the future. The movements of the combatants were eagerly noted; every victory of the Poles was hailed with popular rejoicing, every defeat was heard of with sorrow. Towards the close of the struggle, when it became evident that the Poles, unaided, could not triumph, numerous appeals were addressed by German subjects to their respective governments, urging them to assist Poland. The Germans then possessed the quality, which Bismarck afterwards laid to their charge as a fault—a fault of which he has cured them—of being almost more interested in the welfare of other nations than in their own, to the extent even of desiring that welfare when it could only be purchased by some surrender of power on the part of Germany.

When all was over with the Poles, the Germans tried to give proof of their sympathy by showing as much hospitality as possible to the Polish refugees on their wanderings through Central Europe to France. They everywhere met with a warm reception; a committee was appointed in almost every German town to collect money for them and help them on their journey. Jeannette Wohl's letters to Börne at this time contain many significant details. She tells that a number of Polish officers who came by water from Hanau to Frankfort-on-Main were escorted all the way by enthusiasts, that bands played and salutes were fired as they entered the town, and that they were carried shoulder high through the crowd. When bands of Poles march

through the town, all heads are uncovered as they pass. The town defrays their expenses at the hotels. A wounded Polish officer, who dies at one of the hotels, is followed to his grave by thousands, including the city militia. A goldsmith sets a splinter of iron taken from the wound of another Polish officer in the shape of a little sword, and presents it to him.

With the fall of Poland the bulwark which protected Germany from the influence of the Russian autocracy was broken down. The defeat of the Poles was a defeat for the champions of liberty in every country. The shock was a violent one.

A man who lived at Bremerhafen at the time when the infernal machine devised by the wholesale murderer, Thomas, exploded, tells how, immediately after he had heard the report of the fearful explosion, a torn, bleeding hand flew in at his open window and fell upon the desk at which he sat writing. Something of the same kind happened to German authors when Warsaw capitulated. Shattered Poland's dissevered hand fell without warning upon their desks. Heine writes in 1831, in his introduction to Kahldorf's book on the aristocracy: "I feel while I am writing as if the blood shed at Warsaw were gushing from my paper, and as if the Berlin officers' and diplomatists' shouts of joy were ringing in my ears."

The three Powers that had divided Poland determined to take immediate advantage of the victory to overpower dismayed European Liberalism, and this in four countries at the same time—in Germany, where the Bundestag was to inaugurate, and Prussia and Austria to carry out, a still more energetic reaction; in Italy, which was once more to be occupied by Austria; in Portugal, where Don Miguel was to be supported against his brother; and in the Netherlands, where the King of Holland was to be assisted in his struggle with rebellious Belgium.

Immediately after the suppression of the Polish revolt, a note was addressed by the Cabinet of St. Petersburg to the German governments, in which Russia advised them to keep the revolutionary tendencies in their respective countries

in check, and offered them her assistance in doing so. The censorship at once became more severe, and many Liberal newspapers and periodicals were suppressed. The Chambers of the South German States protested, and the utterances of the Liberal press, in spite of all warnings and threats, became more violent and reckless from day to day. The general belief had hitherto been that it was the desire of the sovereigns to meet the wishes of their people, but that they were held back by their advisers. Now this belief fell to the ground. The conviction became general that the unification of all the German countries in one constitutional, strongly democratic State was at hand. Politically short-sighted, and imbued with all manner of optimistic ideas, the general public were unable to believe that such a movement as that originated by the Revolution of July could exhaust itself without any political result. The champions of Liberalism had preached "progress" as a religion, and people had arrived at the belief that progress must inevitably be victorious, and that each attempt at reaction would actually work for good in the end.

Such was the state of public opinion at the time of the publication of the first volume of Börne's *Letters from Paris*, which gained him great popularity. They were promptly suppressed. (November 1831.) This suppression, and the abuse heaped on the author by his opponents, added to the sensation which the bold language of the book had created.

In these letters, Börne's style is only occasionally humorous, whereas in his earlier writings it invariably was so. We seldom find the quiet, resigned sort of humour distinguishing, for instance, his characteristic description of his capture by night and his imprisonment in Frankfort in 1820: "I was refused a boot-jack (*Stiefelknecht* = boot servant or slave), that the distressing symbol of servitude might not be always before my eyes. I was only allowed to use knife and fork in the presence of a warder, in case I should injure myself. Paper, pen, and ink were granted me only after repeated entreaties, and paper in restricted quantity; they were afraid my health might suffer from my sitting still too much. Every evening a warder came

with a lantern to examine the stove and see that it did not smoke, as smoke might be injurious to my fine eyes; he also examined the grating in front of the window, to make sure that thieves could not break in, &c., &c."

It is only at the commencement of his stay in Paris, while he is kept in a state of constant elation by the supposed attainment of great political results, that he still jests lightly and freely (as, for example, on the subject of the many Princes Henry of Reuss, Greiz, and Schleiz, who are now being punished by the revolution in Gera for all the agony the committing to memory of their respective numbers cost him at school); the jesting tone soon vanishes from his letters, and the striking, convincing similes are all that remains of his old style.

His chief feeling, when he thinks of his Fatherland, is shame. In the Days of July, Englishmen and Dutchmen, Spaniards and Italians, Poles and Greeks, helped to fight for the liberty of France, which means the liberty of all nations; but no Germans were there. With its administration of justice, its censorship, and its guilds, Germany will soon be the antiquarian museum of Europe. But more obnoxious to him than anything else is the German spirit of loyalty and humility. The Spaniards, the Italians, the Russians, and all the others are slaves; the people that speak the German tongue are lackeys. Slavery only makes men unhappy, it does not degrade them; servitude degrades. (January 25th 1831.) At an international dinner in Paris, when speeches were being made by Liberals of every nationality, shame for his country prevented him from getting up to speak on its behalf. He thought: These Poles, these Spaniards, who have spoken, represent their country. "But what do I represent? what achievements do I recall? I stand alone, I am a lackey, wearing, like all other Germans, the livery of Count Münch-Bellinghausen." (14th December 1831.)

Closely connected with this feeling of shame is an irritability, an inclination to be indignant with every one and everything, which gives a certain impression of weakness, of failing health. Everything, great and small, is "infuriating"

—from the long-suffering of the nations and their slowness to rise in revolt, to a rude letter from Spontini to the Berlin orchestra ; from the proposal to grant Louis Philippe a liberal civil-list, to the deficiencies of an encyclopædia.¹ As time goes on he actually seeks out provocations. We come upon such expressions as : “ I am cheerful, for I have been angry ; ” or “ You cannot give me greater pleasure than by reporting cases of German stupidity to me.”

But in the years immediately following the Revolution of July, shame and anger are drowned in a storm-tossed sea of hope. Börne feels as absolutely certain of the speedy approach of a universal conflagration, followed by the victory of liberty, as the first Christians felt of the immediate end of the world, followed by the day of judgment, with its decree of salvation for the elect, and damnation for the hard of heart. He is in a state of excitement which makes it impossible for him to be the chronicle-writer of his time ; he feels that it is his mission to be its prophet, in twelve long volumes, if need be.²

Alas, it is only the pessimistic prophets who, sooner or later, always prove to be right. And Börne was an optimistic prophet, an enthusiast, naïvely and incorrigibly given to believing in what he wished. Events in France have inspired him with the belief that the death-knell of the reaction has sounded. He seriously reproaches himself for being ashamed to kiss such and such a Frenchman's hand, “ the hand which has burst our fetters, and given to us serfs the accolade of knighthood.” (17th September 1830.) He knows that the end is at hand. On the occasion of Charles X.'s laying some foundation-stone, Börne remarks

¹ Stock expressions : “ O, es ist zum Rasendwerden ! (it is maddening !) O, ich habe eine Wuth ! (I am in a transport of rage !). ” On the subject of the encyclopædia : “ Eine starke halbe Stunde musste ich das Schreiben unterbrechen, und meine Wuth war grenzenlos. ” (I had to stop writing for a good half hour, and was infuriated beyond all bounds.)

² “ Was, wo, worauf, womit soll ich schreiben ? Der Boden zittert, es zittert der Tisch, das Pult, Hand und Herz zittern, und die Geschichte, vom Sturme bewegt, zittert selbst. . . . Prophet wollte ich sein zwölf Bände durch. ”

What, where, upon what, with what am I to write ? The ground, the table, the desk, hand and heart tremble, shaken by the hurricane, history itself trembles. . . . A prophet I would be, throughout twelve volumes.

that it is high time for kings to stop making themselves ridiculous by laying the foundation-stones of buildings. It would be more suitable for them now to nail the last tile on the roofs. For the time is at hand when the royal cooks will ask each other: "For whom shall we be preparing dinner to-morrow?" (19th September 1830.) A month after this, being asked what he thinks likely to happen, he expresses his firm conviction that the following spring will see the whole of Europe in conflagration. He pities the diplomatists, positively feels sympathy for them. When the Polish insurrection breaks out, he does not believe, taking the great strength of the Russians into consideration, that it will be as easy for the Poles as for the Belgians to attain their object, but is sure that they will succeed in the end. And like a refrain recurs the assertion that, one after another, all the countries of Europe will emancipate themselves, Germany alone remaining in its miserable condition. And yet at times he foresees the salvation of Germany. When the cholera is raging in Moscow, he understands its signification, sees the finger of God in it: "This is once more the naked hand of God. The Powers are prevented from gathering together great armies, and if, in spite of everything, they persist in doing so . . . I have a presentiment—no, it is more than that, I *know* that the cholera will do what as yet nothing else has had the power to do, it will rouse the most procrastinating and timid nation on the face of the earth to show courage." (3rd November 1830.) His confidence in the ultimate success of the Poles increased, supporting itself on the theory that those always win who have no choice but victory or death. At the close of the year 1830 he is certain that the ruling sovereigns are doomed; his "modest" New Year's wish for his friend and himself is, that 1831 may be a better year for them than it will be for emperors and kings. He will have to say to his servant: "If an emperor comes, keep your eye upon him, and don't leave him alone in my room." And he ends by assuring him that in 1831 a dozen of eggs will be of more value than a dozen princes. (26th December 1830.)

On the 8th of January 1831, he maintains that if only

the Poles can avoid a pitched battle, the Russians, "powerful as they are, are lost." And he still takes it for granted that the French will take up arms in defence of Poland: France would be insane (*ganz von Sinnen*) if she did not take advantage of this unique opportunity to weaken the power of Russia. On the 11th of February he is perfectly positive that there will be war. He himself has never doubted it for a single day, and many who would not believe it before, have come round to his opinion. Outbursts of rejoicing are frequent. The Poles have once more received help from above; there is "tolerably certain" news of rebellion having broken out in several Russian provinces. On the 6th of March, when things are looking extremely bad for Poland, he has another false piece of news to rejoice over. A Parisian commercial house has received intelligence that the Russian forces have been scattered, and also that the Lithuanians are in revolt behind them, "which will decide matters." He is jubilant. From this time onwards, tyrants will be threatened with the Poles, as naughty children are threatened with the chimney-sweep. Nicholas boasted that he would roll the Poles together like a ball of yarn; the ball has turned into a bomb, which has blown him to pieces! Börne actually has visions of Paris illuminated on the occasion. On the 18th of March, when it is no longer possible to believe in the truth of the favourable news, he is already mounted on a new chimera. All is well; for in France itself a great change is impending: "Matters here are in such a position, that I daily, nay hourly, expect a revolution. Things cannot continue as they are for four weeks longer. . . ."

It is undoubtedly a strong proof of Börne's honesty that he allowed Jeannette to publish his letters as they came from his pen, unedited, without any suppression or modification of prophetic passages to which facts speedily gave the lie. But their perusal does not increase our faith in him as a politician. The contradiction between what is prophesied and what happens is at times so marked as to be comical. On the 25th of December he is in despair because of Lafayette's indecision: Lafayette is

omnipotent, can bring about whatever he pleases, has only to threaten to give up the command of the National Guard to reduce the king, the ministers, and the Chambers to immediate submission. Next day, the 26th of December, he announces shortly that Lafayette has been deposed from his command, without so much as a dog barking. Strange, says the reader to himself, that such an eager politician should never have felt it a necessity to study the science of politics, in order to be able to form his conclusions with some understanding of the subject—that he should have been perfectly satisfied to produce ephemeral journalistic effusions, of value to-day, to-morrow cast into the oven.

What constantly misleads Börne is that optimism of his, which has been already alluded to, an optimism at once naïve and fanatical, which perpetually discovers reasons why the evil that happens is at the same time the best thing that could happen. In March 1831, he trembles for the Poles, and declares that he is prepared for the worst. "But," he continues, "such a victory would be more disastrous for the Russians than all their defeats. The arrogant Nicholas would become presumptuous, and believe that he could dispose of France as easily as of Poland." What a ground of comfort! Börne goes on hoping for a revolution in Paris which shall shake all thrones. But it does not come. He presently discovers that this quietness of France is more dangerous for the crowned heads than anything else could be. On the 30th of November 1831, he writes: "For forty years France has been the crater of Europe. When that crater ceases to shoot forth flames, no throne in Europe will be safe for one night. . . . Nothing could have been so disastrous for the monarchs as the fall of Warsaw. They have ruined a miracle, and therefore now believe themselves capable of working miracles." In other words: A revolution in Paris is good, no revolution is still better. The victory of Poland would have been the ruin of the monarchs; the fall of Poland is more fatal for them still.

At the bottom of all this is Börne's very remarkable, implicit faith in God, which is but rarely disturbed by the

doubts of his ever active brain. The formula to which he almost always has recourse when he needs comfort is, that he trusts in God. Nicholas advances against the Poles with an overwhelming force ; Börne "trusts in God." It is, as a matter of fact, only the Polish nobility who have risen in revolt, but Börne "trusts in the wisdom of God and the stupidity of his so-called representatives." He himself is, he declares, wiser than all the rest in France, as he was wiser than the rest in Germany ; why ? Because he "believes in God and nature," while the others believe in men and politics.

Yet at times his faith wavers. We saw how at first he rejoiced over the cholera, saw the finger of God in it, felt that it would drive even the Germans to revolution. Only two months later (19th January 1831) he describes its actual effect, the manner in which it is paralysing the nations and aiding in the demolition of such liberty as still exists. At first he wrote : "What nothing else has been able to do, the cholera will do ;" now it is the exact opposite : "What no Emperor of Russia, no devil could prevent, the cholera prevents." And he who saw in that plague "God's naked hand," now exclaims : "And the priests would have us believe that this is a judgment of God !" Nine months later (25th November) he gets out of the difficulty with a witty, thoughtless joke : "It is not often that God sends a heavenly commission of justice down to earth to investigate into the stewardship of his representatives, and so far, when such a thing has happened, it has not improved matters. The heavenly emissaries are out of their element on earth ; they make mistakes, they even allow themselves to be bribed. We saw this lately, in the case of the Asiatic cholera, which punished the oppressed in place of the oppressors. God only helps those who help themselves."¹

Once only, when the fall of Poland is evidently at hand (5th March 1831), we feel that Börne's faith in his system is seriously shaken. When the Russians are getting the upper hand, he, as usual, makes free use of his favourite words—God, the devil, &c. He comes to the conclusion

¹ *Börne*, iii. 75, 86, 172 ; 43, 99, 267.

that "not even the wisdom of God, nothing but the stupidity of the devil can save Poland now." And then he interrupts himself with a question: "But is there a God at all? My heart does not doubt it yet, but one's brain feels bewildered enough at times. And even if he does exist, of what use is an eternal God to mortal man? Were he mortal like us . . . he would take account of time and life, would not delay justice so long, would not wait to pay to future generations that which was their forefathers' due. Liberty can and will triumph, sooner or later; but why not now? It may triumph the very day after the fall of Poland; and that would be enough to break one's heart. . . . Can there be a God? Is this justice? We loathe cannibals, stupid savages, who only eat the flesh of their enemies. But we are reconciled to a far worse cannibalism—to the torturing, slaughtering, hewing asunder of the present, body and soul, with its joys and its happiness, its wishes and its hopes, to satisfy the appetite of the future."¹

A few days later, however, he returns to his accustomed faith in God and to that optimism over which no disappointments can prevail.

Here and there in these letters we come upon sheer political twaddle, such as the fantasies on the consequences of the revolt in Hanover, and here and there on proofs of a positively foolish credulity, as, for example, when Börne allows himself to be persuaded that it is Metternich who has instigated the disturbances in South Germany in order that he may take possession of Bavaria while the troops are occupied; and again, that it is Louis Philippe's secret intention to reinstate the dynasty of Charles X. on the throne.²

But frequently too we come upon utterances that show real political sagacity, a natural capacity for grasping a situation, and an unusual gift of prevision.

On the 9th of November 1830, only four months after the Revolution, Börne already perceives that all that has happened amounts to no more than this, that the industrial magnates, those who understand nothing but "fear and

¹ *Börne*, iii. 159, 160.

² *Ibid.*, 98, 39, 270.

money," have come into power. And he is quite certain that, since this Revolution has not attained its object, those in power refusing to see anything in it but a change of dynasty, a new revolution is unavoidable, "and may be expected without fail." A week later, with correct appreciation of the facts, and logical deduction, he explains how events will follow on one another: As these merchants and manufacturers, who for fifteen years have been declaiming against aristocracy, have hardly got into power before they endeavour to form a new aristocracy, of monied men, of adventurers, not based like the old on a principle, but upon privileges conferred by the possession of property; the French people, with their passion for equality, will, the next time they make a revolution, attack that which is now the foundation of privilege, namely, property; and this process will be accompanied by such horrors as no previous revolution has witnessed. Börne, we observe, has a prevision of socialism as a power; he prophesies the Commune. A year later (1st December 1831) he feels so certain how things will go that he writes: "I so plainly foresee the great war between the poor and the rich that I feel as if we were in the middle of it now;" and at this period, in spite of his strong moral bias, he has come to the conclusion that the first thing to be aimed at is the support of right by might. If this is not practicable, then all that can be done is to touch men's hearts, to gain them for the good cause by working upon their feelings, and to pursue tyranny with ridicule, hate, and contempt. It is of no use whatever to be simply honest, to have the right on one's side. No; "their honesty is their bane. They imagine that the main thing is to be, and to prove that they are, right. They talk of liberty as a barrister would talk of some piece of property. As if it were reasons that were wanted here!" (1st February 1831.)

The man who shows himself to us in these letters, is, after all, a political enthusiast, a lover of liberty, rather than a statesman. He not only loves the common people but, like Rousseau, he has a true admiration for those who have not been "spoiled" by wealth or education; and this admiration

goes hand in hand with a steadily increasing hatred of all the legitimate sovereigns and princes of Europe, which, when Börne casts all moderation from him along with his illusions, turns into veritable nihilism. "To think that ten yards of hempen cord would suffice to give the world peace, happiness, and quiet."¹ The peoples—the sovereigns,—the peoples—the sovereigns; it was between these poles that the pendulum of Börne's political thought incessantly swung; they were the poles of the political thought of the time. And it was natural enough that he should stop short at this antithesis, because he was essentially a democrat, such a confirmed democrat that, as he himself plainly tells us, he took no interest whatever in the study of the individual human being. It was as much of a nuisance to him to have to inquire into the peculiarities distinguishing one human being from another, as it was to have to decipher extremely minute handwriting. He preferred to occupy himself with humanity in the mass and with books. (3rd November 1830.) It is no wonder that we miss in him the delicate psychological insight which we look for in a great writer. To compensate for this deficiency we have the sympathy with whole nations, with whole classes, with a wide circle of readers, which enables an author to electrify a public, and ensures popularity during his lifetime even to a peculiarly audacious writer occupying a peculiarly precarious position.

Not that Börne is unjust or prejudiced in his judgment of individuals. On the contrary, he shows the calm benevolence of superior intelligence; though he also undoubtedly at times evinces a real middle-class antipathy to what is over-aristocratic, and corresponding indulgence towards what is commonplace. When De Musset appears, he is at once struck by a kinship with Heine which surprises him in a Frenchman. He promptly recognises, even over-estimates Berlioz's genius, and every one knows how neglected and misunderstood Berlioz was. Prince Pückler he criticises appreciatively, without any warmth, but with a proper discernment of his merits; only he cannot understand how it

¹ "Und mit Zehn Ellen Hanf wäre der Welt Friede, Glück, und Ruhe zu geben."

was possible for any one to believe that Pückler's bright, but essentially unpoetical letters, could have been written by Heine. As regards Heine himself, it is for long only his worship of Napoleon that is distinctly antipathetic to Börne, who appreciates, nay admires him in every other respect.

There is something suggestive in Börne's sincere admiration for Paul de Kock, in the warm appreciation with which he mentions him, and the zest with which he perseveringly reads eight volumes of his novels on end. It is their naïve and faithful representation of the life of the Parisian *petit bourgeois* that seems to Börne so admirable. He goes the length, though half in jest, of praising De Kock's philosophy of life, and on this hardly suitable occasion mounts his old hobby, and writes: "Though he does not, like Goethe in *Wilhelm Meister*, serve up didactic letters with truffles, he gives us good strong philosophy dressed in bourgeois fashion." (3rd March 1831.) Paul de Kock exalted at the expense of Goethe!

This sort of criticism says little for Börne's æsthetic sense. Of his political sagacity convincing proof is given by his pronouncements on Talleyrand. In 1830 he at once feels quite confident that Talleyrand will serve France well in London, and does not allow his confidence to be shaken by the Parisians' hatred of that diplomatist. He sees the absurdity of the loud complaint of the Liberal newspapers that Talleyrand, as one of the framers of the Peace of Vienna, is certain to support the Holy Alliance. He comprehends that neither the Holy Alliance nor anything else is holy to Talleyrand. And long afterwards he again refers to the unreasonableness of the accusation brought against that sagacious diplomatist of having served and betrayed every government in turn, acutely remarking that he did not betray governments, he only deserted them, and that not until they were dead. What Börne reads in Talleyrand's hard face is necessity, cast as it were in bronze.

But the chief cause of the leniency of Börne's judgments is to be sought, not in his intellect, but in his heart, in the tenderness of his nature, in the strong bias towards kindly

interpretation, which is not contradicted by his many violent, inconsiderate utterances ; for these themselves, closely examined, prove to be but expressions of his love to his kind. He was a loving-hearted man, and in so far a Christian by nature, by instinct. This is the explanation of his conversion to Christianity. The reproach of hypocrisy in his case is a foolish one ; his conception of Christianity may not have been profound, but he acted from honest, independent conviction. He became a Christian because he was a democrat and a humanitarian. To him Christianity was not simply a continuation and supplement of Judaism, it was rather the religion of humanity, and more especially "the religion of all poor devils." Every man who loved his kind was in Börne's eyes a Christian. Christianity was moreover to him the religion of liberty, especially in its Catholic form ; for it was as Catholicism that it had destroyed the world-empire of the Romans. In the ardent love of liberty of these Poles with whom he has so much sympathy, he sees a proof of the liberalising power of Catholicism.¹

Börne does not personally believe in the dogmas of Christianity, or consider that faith is its essence ; yet any attack on these dogmas is most repugnant to him. He sneers at Saint-Simonism because of its antagonism to the Christian religion, and he considers Strauss's *Life of Jesus* to be not only a useless, but a mischievous book. All this makes it easy to understand how it was possible for him, in the last years of his life, to be completely carried away by a democratic Catholic like Lamennais, whose *Paroles d'un Croyant*, an attempt to blend Liberalism with religion, he translated and overrated. Religious Radicalism, as here expressed, was the magic formula to which the free and the locked-up powers of his own soul responded.

In the course of the first volumes of the *Letters from Paris*, Börne, following the general trend of Oppositionist feeling

¹ "Das einzige Volk im Norden, das seit dreihundert Jahren nie aufgehört sich für die Freiheit zu erheben, ist das polnische, und es blieb katholisch."

The one nation of the North that for three hundred years has not ceased to make a stand for liberty, is Poland, and Poland remained Catholic.

in Germany, progressed from enthusiasm for constitutionalism to hope of revolution. In April 1832, not six months after their publication, one of the leaders of the Opposition, Dr Siebenpfeiffer, issued a general invitation to all the different German nationalities to attend a great national festival, to be held at the castle of Hambach, near Neustadt on the Haardt, on the 27th of May, the anniversary of the concession of the Bavarian constitution. It was to be a festival of brotherhood for all whose desire and aim was the regeneration of Germany. This festival, however, seemed so suspicious to the government of Rhenish Bavaria, that it was forbidden; strangers were prohibited from visiting Neustadt or its environs from the 26th to the 28th of May, and any assemblage of more than five persons in the streets or other public places was forbidden. These prohibitions excited such general discontent that the authorities were obliged to withdraw them.

People streamed to the festival from every point of the compass. Almost every German country sent representatives—the majority, of course, being inhabitants of the Palatinate itself. Even Frenchmen were there in large numbers, and Poles naturally were not lacking. The assembly numbered about thirty thousand in all.

Börne, who came from Paris, was the most fêted guest. His journey to Neustadt was a sort of triumphal procession. He was cheered everywhere. Torchlight processions and serenades were the order of the day.

He writes from Freiburg: "You have no idea what an impression my *Letters from Paris* have made in Germany. I never expected anything like it myself. Meyer, Wurm, and others had given out, had printed, that I could never again show myself in Germany, because I should be turned out of all respectable society. Nice prophets they are! I have done nothing but receive homage ever since I arrived. My room is never empty. I often have not chairs enough for my visitors. At the Hambach festival all present desired to make my acquaintance. It was so fatiguing that it has made me ill. When I made my appearance on the street in Neustadt, shouts were heard

from the restaurants and from the passing carriages of: 'Hurrah for Börne! hurrah for the author of the *Letters from Paris!*' The Heidelberg students serenaded me. All the patriots, Wirth and the rest, declared that the credit of the patriotic movement in Germany was due to me; I was first; the others all came after. Many, moved to tears, and unable to speak for emotion, embraced me warmly. It has been the same thing here in Freiburg. The students came to my house in the evening, serenaded me, and shouted: 'Hurrah for the champion of German liberty!' . . . What will my critics say to this, those critics who called me a bad patriot? Public opinion does not allow itself to be misled." Absurdly enough, with all this enthusiasm, his watch was stolen at the Hambach festival.

On the morning of the 27th of May, the enormous procession made its way from Neustadt to the ruins of the castle of Hambach. Every one wore black, red, and gold colours, and black, red, and gold flags were carried in front of the procession, the ranks of which were swelled by a great number of women, wearing black, red, and gold belts. Siebenpfeiffer and the Bavarian Liberal journalist, Wirth, were the principal speakers. They proclaimed the sovereignty of the people to be the foundation on which every state must rest, and declared that Germany would ere long be a republic. All the speeches made were violent, and all described the degradation of Germany as the work of her sovereigns, in combination with the aristocrats. Wirth proposed the toast (for which he had afterwards to do penance by a long imprisonment) of "The united free states of Germany," and "federated republican Europe," and shouted as he waved the sword of honour that had been presented to him: "Accursed, three times accursed be the rulers of Germany!" These words were re-echoed by part of the assembly; there were shouts of: "Down with kings and princes! To arms! To arms!"

The participators in the Hambach festival had, however, no immediate, practical aim in view. Supposing the moment to have been favourable — a tolerably doubtful

supposition—they allowed it to pass without taking advantage of it.

Heine writes humorously and bitterly: "I dare hardly tell the story, it seems so incredible, yet I have it from a reliable source, from a man who is an honest and truthful republican, and was himself a member of the committee at Hambach which deliberated on the impending revolution. This man told me in confidence that, when it came to the question of competence, to a dispute as to whether the patriots then assembled at Hambach were really competent to begin a revolution in the name of the whole of Germany, those who advised immediate action were outvoted, and the conclusion arrived at was that they were incompetent." Heine calls this the best story he has ever heard, good enough to make him forget all the troubles of this vale of tears, and even to cheer him after death in the dusky tedium of the realm of shades. Then he speaks words of comfort to kings and princes, tells them how it is quite unnecessary that they should imprison any more worthy citizens; they may sleep in peace; they are in no danger; the German revolution is still far off; the question of competence is not yet decided.¹

For many years after he made Heine's literary and personal acquaintance, Börne's feeling towards that author was a friendly one; he spoke of him with affection, gave him his full due as a poet, and more especially appreciated him as a great power in the service of universal emancipation. But their natures were too unlike to permit of his judgment being quite unprejudiced. From 1831 onwards we come upon spiteful references to Heine in the Letters. Although Börne was devoid of petty vanity, the frequent comparisons made between Heine and himself rankled in his mind, especially as, in the matter of ability and gifts, they were often to his disadvantage. And Heine's *Französische Zustände* ("The Situation in France") offended and wounded him; its perusal roused in him a feeling of ill-humour to which he gave vent (in the last volume of the *Letters from Paris*) in cutting satire, which

¹ Heine: *Sämmtliche Werke*, xii. 153.

struck Heine as it were from above, and, in the eyes of many readers, stamped him with the brand of political untrustworthiness.

It was in reality the deep-seated antagonism between the natures of the two fellow-combatants that found vent on this occasion. Börne did not understand the real nature of the difference between himself and Heine. To him it seemed to be the difference between manly earnestness and boyish frivolity, or, taken in its highest aspect, between devotion to truth and devotion to form, to art. With accurate perception he detected and exposed some of the small puerilities and snobberies of which Heine, when dazzled by the tinsel of life, could at a time be guilty, and also some of his unjust mockeries of ideal endeavour clothed in clumsy or naïvely popular form. Börne detested the Rothschilds, by whom Heine was impressed and fascinated. Börne, who felt out of his element in drawing-rooms, was quite at home among democratic artisans, and in gatherings of German emigrants, no matter how wild the schemes they planned, or how unpractical the undertakings for which they collected money; Heine, on the contrary, was annoyed by the constant solicitations to support this or that democratic undertaking, was quite unsuited to be a member of the democratic fraternity, preferred, in spite of his revolutionary leanings, to keep himself to himself, and had no intention whatever of being on terms of hail fellow well met with any chance band of emigrant fellow-countrymen.

In a letter dated the 25th of February 1833, Börne jeers at Heine for various things, amongst others for writing of the inhuman policy pursued by Austria for the last three hundred years as "sublime perseverance"; for calling King Louis of Bavaria, whom he afterwards so unmercifully satirised, "one of the noblest and most intellectual monarchs that ever sat upon a throne"; and for declaring it to be "courageous and admirable" of the Messrs. Rothschild to remain in Paris during the cholera, while he, at the same time, casts ridicule on the unpaid exertions of the German patriots. On these points, and others, Börne is right, but

nevertheless he shows no delicate discernment or profound comprehension of Heine's real character.

In the case of Heine, as in the case of Goethe, he stood face to face with a genius he was unable to judge impartially, though he by no means wronged his restless contemporary to the same extent or in the same manner as he did his great predecessor.

XI

HEINE

FOR Heinrich Heine also, as already observed, the present moment in the development of the new German Empire is an unfavourable one. He is reproached with so much, that it is difficult to summarise. First there is his infatuation for France, and his supposed or real frivolity; then his un-German extraction and wit, his sentimentality, his foppery, his wantonness; and lastly, the defiant manner in which he parades his irreligion. New Germany is indifferent in religious matters, but tacitly so, and in the matter of morals it is thoroughly disciplined. In the Germany of to-day the highest virtues, truthfulness, independence, high spirit, and sensitiveness, are of much less account than dutifulness, correctness, social discipline, military smartness—*Schneidigkeit*, as it is called. In Heine's time the opposite was the case. No value was put on discipline. Piety counted for more than religion, humanity for more than patriotism. The best men of those days did not regard patriotism as an unqualified virtue; nor did they consider that justice ceased to be a virtue when shown to another nation.

To an abstract Radical bent of mind there was added in Heine's case the hatred of Prussia, whose future he did not foresee, whose strength he did not realise—that strength of which Carlyle gives us the best idea in his delineation of the father of Frederick the Great, a strength which lay in the ability, by means of sober severity, to conquer chaos, crush all foolish opposition, and rule. Heine's was no undefined dislike, it was the Rhinelanders' mortal enmity to Prussia. Read his lines to the Prussian eagle:

“ Du hässlicher Vogel! wirst du einst,
Mir in die Hände fallen,
So rupfe ich dir die Federn aus
Und haue dir ab die Krallen.

Du sollst mir dann in luft'ger Höh'
 Auf einer Stange sitzen
 Und ich rufe zum lustigen Schiessen herbei
 Die *rheinischen* Bogenschützen."¹

At the Congress of Vienna, after repeatedly refusing, Prussia at last consented to take over the Rhine Provinces. Instead of the rounding off of her frontier in the east for which she had hoped, she thus acquired territory at a distance, and came to rule over a race of Germans totally unlike the Old-Prussians. This Rhine Province was the region where, in days gone by, the line of separation between Kelts and Germans lay. Most of it had been included in the Roman military province. At a later period the land came under priestly rule, which accounts for the fact that it was in no way influenced in the eighteenth century by the spirit of Frederick the Great. Old, decaying clericalism came here into direct contact with the French Revolution, and the propagators of the revolutionary ideas were joyfully welcomed.

The Old-Prussian's feeling towards the Rhinelanders was the distrust of antipathy, a feeling the Rhinelanders returned with interest. At the Rhine the Prussians were, and continued to be strangers, unwelcome strangers. When he spoke of a son serving in the army, the Rhinelander said: "He is with the Prussians." The government official transferred from Berlin to Cologne or Düsseldorf put on airs, and disparaged everything, and the Rhinelander long regarded a transfer to one of the old Prussian provinces as a sort of exile to Siberia. Complaints were heard everywhere of Prussia's inability to gain the affections of the peoples she had conquered.²

Heinrich Heine was born near the close of the century at Düsseldorf, then capital of the duchy of Jülich-Cleve-Berg. For six years the town was garrisoned by French revolutionary troops. They took their departure in 1801, and Max Joseph of Pfalz-Zweibrücken became Grand Duke; but

¹ If I ever get hold of thee, thou ugly bird, I will pluck out thy feathers and cut off thy claws, perch thee high in air on a pole, and call the archers of the Rhineland to the merry shooting-match.

² K. Mendelssohn-Bartholdy: *Preussen und Frankreich zur Zeit der Julirevolution*, p. 25, &c.

in 1806 he was made King of Bavaria, and Joachim Murat was installed as Grand Duke in his stead. Only two years later Murat had to make way for the eldest son of the King of Holland, or, in reality, as the boy was not of age, for Napoleon, as his guardian. The country was now governed exactly according to the French pattern; serfdom, feudal law, and statute-labour were abolished, and complete religious liberty was proclaimed. This last innovation led to Napoleon's being revered by the Jewish population of the Rhine Provinces as their saviour from the oppression of a thousand years.

There can be no doubt that the contact with the audacious, victorious Frenchmen of that day powerfully influenced Heine's mental development. His respect for traditional authority was early undermined. His natural wit was developed in the direction of what the French call *esprit*. The germs of his enthusiastic admiration for Napoleon were generated. That enthusiasm seems to us to-day to be an isolated phenomenon in the German literature of the century; in reality it was very far from being so.

Let us go back to Wieland, and we shall find that he held Napoleon in the same high estimation, even before such an opinion had been justified by the events of history. In 1798 he declares that France stands in need of a dictator, and that no one is fit for the post except General Bonaparte, then in Egypt. In 1800 he prophesies that Bonaparte will and must make himself king, and defends him against the attacks of the English newspapers. Napoleon, having been told of these prophecies, had a lengthy interview with Wieland at Erfurt in 1808.

None of the great Germans at the end of the eighteenth and beginning of the nineteenth century knew what national enmity meant. It was without a spark of any such feeling that Goethe, in the capacity of spectator, made the campaign of 1793 in France. Schiller valued his certificate of French citizenship, and believed that it might come to be of use to his children. Knebel, Goethe's friend, wished that he dared sing Napoleon's victories. Goethe himself looked on with complacency while Napoleon shattered the kingdom of

Frederick the Great into fragments; it is evident that he must have regarded that kingdom of Prussia as a passing phenomenon in the history of Germany. He had witnessed Napoleon's rise and victorious career, and had seen him suppress that anarchy which was so hateful to himself, the aristocrat and evolutionist. At last he made his personal acquaintance, saw him surrounded by his marshals, in an atmosphere of brightness, amiability, geniality, general irresistibility. The personal impression made upon him by Napoleon was such as to increase his previous admiration for him. Hence it was that even after the Russian campaign, even during the rehabilitation of Germany, Goethe continued to say: "It is all of no use; the man is too strong for them." It was not till all was over that he made a sort of compulsory amends by writing a play for the fête on the occasion of the peace.

Goethe's valuation of Napoleon has been the subject of much discussion; less well known is the impression which the great Frenchman made on Hegel, who, as Heine's teacher and chosen philosopher, influenced him quite as much as Goethe. Hegel was born a subject of the small, despotically-ruled State of Würtemberg. He longed for a fatherland, but had never known what it was to have one, and in the beginning of the century he was so embittered by the situation in Germany, and roused to such anger and scorn by the political stupidity of his countrymen, that he, like Goethe, welcomed Napoleon with the unqualified enthusiasm of a cosmopolitan. He had spent his youth dreaming of a possible reconciliation of the real with the ideal, but had never come into contact with a real living power until Napoleon crossed his path and aroused his enthusiasm. It was said of Goethe that he took advantage of the distraction caused by the roar of the cannon at Jena to marry Christiane Vulpius without rousing remark; of Hegel it was said that he finished his work *Die Phænomenologie des Geistes* ("Philosophy of Mind") in Jena itself, while the battle was raging. It is a fact that it was exactly at this time that he despatched the last pages of the work to his publisher; and there is a very striking contrast between his calm indifference to the

ruin of Prussia and his keen anxiety lest any of the precious packets of manuscript should be lost in transit at that unsettled time. A letter to his publisher, which accompanied one of the packets, bears the date of the battle.

In the work, to which the finishing touches were put under such circumstances, Hegel expounded his theory of the development of the human mind with a curious mixture of historical and psychological argument. He maintained that humanity had now reached its goal, that such individual mortals as had attained to the highest degree of understanding, now possessed the insight of gods, that their lives, lives of far-reaching influence, were now simply the harmonious unfolding of an existence such as the Greeks imagined that of their gods to be, absolutely contented, absolutely reconciled. While Hegel was writing his concluding words, which are to the effect that history is but a play of the spirit that is conscious of itself as spirit, Napoleon drew rein at the gates of Jena.

And Hegel saw him, and seeing him, rejoiced. "I have seen the emperor, that soul of the world," he writes from Jena. "It truly gives one a strange feeling to see one such single individual who, concentrated on a single point, sitting on his horse here in Jena, influences and rules the world. As far as the Prussians are concerned, nothing better could have been prognosticated—but only such a man could have made such way between Thursday and Monday; it is impossible to refuse him admiration." And it is not only the emperor Hegel admires, but the whole French people. Three months later he writes that in the history of the day he sees convincing proof that culture overcomes barbarism, that intellect overcomes unintellectuality. And he even adds: "I have long wished the French army success, now all do so; nor can it fail to be successful, considering the enormous difference between its leaders and soldiers and those of the enemy." ¹

If Heine had ever imagined that his enthusiasm for Napoleon required any apology, he might have found one in the fact that he was but following in the footsteps of the man

¹ Haym: *Hegel und seine Zeit*.

whom he invariably spoke of with reverence as "the great Hegel, the greatest philosopher Germany has produced since Leibnitz," the man of whom he makes the very questionable assertion that he quite unquestionably "towers high above Kant," and whom he criticises with such lenient and gentle disparagement as the following utterance conveys: "Hegel allowed himself to be crowned in Berlin, and alas, to be anointed too."

Not only Heine's great models and teachers, but contemporaries like Varnhagen von Ense, who had actually shed his blood in the war against Napoleon, shared his enthusiasm, and were equally free from patriotic enmity to France. Of the Dane Baggesen, who, half German by nature, was fain to be more German than the Germans, Varnhagen writes: "His hatred of Napoleon and the French is peculiarly offensive; it is an aversion which amounts to loathing, and yet it is groundless, for all that is good in us Germans, all that we are proudest of in ourselves, he holds in horror and would fain suppress with the help of Kant, Jacobi, Voss, and Klopstock." Kant is evidently included in this list on account of the very un-German "categorical imperative," the others on account of the extreme narrowness of their patriotism.

The cult of Napoleon is thus, we see, to be traced in the words and works of the men who had the greatest influence on Heine's development and on that of young Germany in general.

It inspired Heine's muse several years before it became epidemic in France, and Heine rises to an equal height of enthusiasm with Beyle and Hugo. It is not too much to say that the poetic expression of this enthusiasm in his youthful poem *The Two Grenadiers* (which he probably wrote at the age of eighteen, though he himself claims to have written it at sixteen) surpasses anything of the same nature that exists in French. Not even Béranger's *Souvenirs du Peuple* is so simply grand, although it, better than any other poem, has given tangible and touching expression to the French popular Napoleonic legend. In Heine's *Grenadiers* the rhythm of each line answers exactly to its mood

and matter—the mournful iambics : *Der Andre sprach : das Lied ist aus* ; the fiery anapæsts : *Dann reitet mein Kaiser wohl über mein Grab*. The grenadier's impossible request to his comrade to carry his corpse to France passes almost unnoticed. The wildness of the principal strophe : *Was schert mich Weib, was schert mich Kind*, the grenadier's protest against the supposition that he is tied by the wife and child he has left at home, contrasts forcibly with the sentimentality of the Romantic style. It is only ostensibly that this poem glorifies fidelity to Napoleon personally ; what it really glorifies is loving fidelity to the great leader, unbounded enthusiasm for the great personality.

The gift of describing by means of introducing characters into lyric poetry was common to both Béranger and Heine. But Béranger was a song-writer, Heine a genius. *The Two Grenadiers* begins, as Heine almost always begins, quietly, smoothly. Nothing could be more unlike this than Victor Hugo's lyric attack : *Lui ! toujours lui !* Heine does not produce his effect by direct representation, but by delineation of the less important, of the small things in which the great are reflected, and which provide a standard to gauge them by ; then at last, following on and issuing from the simple dialogue, comes the burst of visionary enthusiasm.

That the object of this worship was hardly worthy of it, does not make the feeling itself less admirable. It is a feeling of exactly the same kind that Heine describes in the *Reisebilder*, when he tells how, as a child, he saw Napoleon riding through the ducal garden in Düsseldorf. The chapter begins : "But what were my feelings when I saw himself, saw him with my own highly-favoured eyes, himself, Hosannah ! the Emperor !" Note the *Hosannah* ! In the moment of ecstasy, the recollections of childhood bring the Old Testament cry of salutation and rejoicing to his lips. And what did the child think on the occasion ? He remembered that it was forbidden, under a penalty of five thalers, to ride through the avenue. And, lo and behold ! there was the emperor, with all his officers, riding straight through—the shuddering trees bent forward as he passed. . . .

As a political poet, Heine is considered to be revolutionary, and so he was. But his political animosity is exclusively aroused by medieval conditions, medieval beliefs. He is anti-clerical in good earnest, but not democratic in good earnest. His longest political poem, *Deutschland, ein Wintermärchen*, ("Germany, a Winter's Tale"), gives abundant evidence of this. It rises to real passion only where the poet's invisible companion, the lictor with the terrible axe, breaks up the skeletons of the Three Kings in the Cathedral of Cologne, "the miserable skeletons of superstition." But it is in this great poem, Heine's most important work, that we have the clearest expression of the political feelings and principles which animated him, the element, new to German poetry, of warlike challenge and hand-to-hand struggle. Nothing of the kind is to be found in Goethe. In the end, indeed, Goethe was persuaded of "the absolute pitiableness of the time," but he feared that the overthrow of existing authorities would only make things worse. Not even in Schiller can we find any direct reference to the politics of the day. His political feeling finds a vent in dramas whose theme is liberty. But in Heine, from 1830 onwards, we have always this direct expression of the faith that was in him. His soul was in politics. And in politics he was honest, even in cases where his honesty was misunderstood.

Turn to that passage in the *Reisebilder* which is most frequently cited as an expression of his boastfulness and affectation, the passage following on the description of his visit to the battlefield of Marengo: "'This will be a fine day,' called my travelling companion.—Yes, it will be a fine day, silently echoed my heart, uplifted in prayer, trembling with sadness and joyfulness. Yes, it will be a fine day, and the sun of liberty will gladden the earth. A new generation will spring up and flourish, begotten in free embrace, not in a prison bed, under the control of clerical warders; and this free birth will generate free thoughts and feelings, of which we born serfs have not even a presentiment . . ." then at the end these words: "I know not if I deserve that a laurel wreath should one day be laid on my coffin. Poetry, dearly as I have loved it, has

always been to me but a divine plaything, or a weapon consecrated to divine purposes. . . . But lay on my coffin a *sword*, for I was a brave soldier in the Liberation War of humanity."

This political warfare of Heine's is spoken of with the utmost contempt by German historians of literature, historians proper, and literary critics; not only by Menzel, but by such men as Goedeke, Treitschke, Grisebach (Heine's imitator and denouncer), and Hehn, whose perception in other cases is so remarkably acute. Even Scherer is cold and depreciatory. When the Italian poet Carducci some years ago celebrated Heine in an ode as a hero in the struggle of liberty, even Karl Hillebrand, the best literary critic in Germany, who had at one time been Heine's secretary, and had always spoken of him with reverence and admiration, made a sort of protest, declaring that Heine himself had never taken the thing so seriously. This disfavour and distrust is not surprising. The frivolity in Heine's character led in his youth to repellent political vacillation. In 1827, in the hope of being appointed to a professorship at Munich, he was ready to disown his previous principles to please King Louis, but gained nothing by it. He offered at the same time to defend the wretched Duke of Brunswick, the diamond-Duke, in return for a Brunswick order; but in this case also he was disappointed. It was not till 1830 that he began to show political strength of character.

We must also remember that in Heine's writings there is an absence of all "pathetic gesture." He was too proud to employ it. Germans cannot understand this. But grievous wrong is done him. The pathos was in his soul. His whole soul is in the little poem *Enfant Perdu*, with which one of the divisions of *Romancero* concludes, and which he wrote when he was no longer young. He really was what he here calls himself, an advanced and forgotten outpost, left to be shot down. And when, in his posthumous prose hymn, he cries: "I am the sword, I am flame," it is but the truth. The light of his flame, the sparks of his sword-blows, still shine bright. Many still warm themselves at his fire.

As already mentioned, Börne, in his *Letters from Paris*, calls Heine an inconsistent, vacillating, characterless politician. He does not so much reproach him with overrating himself personally as with overrating the influence of the individual human being. For it is Börne's opinion that the individual is no longer of much importance. Even a Voltaire or a Rousseau would not be a powerful influence nowadays. Individuals are now merely the heralds of the people. This Heine forgets. Then, in his desire to please the democrats, he declares that the Jesuitic-aristocratic party in Germany malign him because he makes a bold stand against absolutism ; but almost at the same time, in order to curry favour with the aristocrats, says that he has made a stand against Jacobinism, and that he is, and always will be, a good monarchist.

Börne does not always understand a joke. Heine gives a droll account of a Paris millinery establishment which he frequented the summer before he writes, where he, as a royalist, was one against sixteen, the eight young shop-girls and their eight lovers being all violently aggressive republicans. Elsewhere he writes : "God knows I am no Republican. I know that when the Republicans are victorious, they will cut off my head . . . a piece of foolishness for which I am quite ready to forgive them." Börne adds : "Not I. A lunatic asylum would be the proper place for Republicans that were such fools as to suppose that it was necessary to get rid of Heine in order to attain their aims."

In spite of their jesting tone, there is something in these and similar utterances of Heine's which puzzles the reader. Intermittent outbursts of violent Radicalism, everywhere an undertone of the most pronounced revolutionary feeling—and these constantly recurring assurances that he is not a Jacobin, not even a Republican.

An explanation is required, an explanation which no one has yet offered.

For to say that Heine was characterless, characterless to such a degree, that in the most serious matters, and with the eyes of two great nations upon him, he perpetually con-

tradicted himself, is no explanation at all. The vagueness, the contradiction must lie in his principles.

Remember his faithful, boundless devotion to Napoleon, which once more and for the last time finds expression in the *Winter's Tale*, in the dirge of the dead emperor, brought in his coffin from St. Helena to Paris :

“ Die elysäischen Felder entlang,
Durch des Triumphes Bogen,
Wohl durch den Nebel, wohl über den Schnee
Kam langsam der Zug gezogen. . . . ”¹

And then think of the scene (from the *Reisebilder*) on the battlefield of Marengo. The Russian asks Heine : “ Are you a good Russian ? ” And Heine answers : “ Yes, I am a good Russian.” For, he goes on to explain, the incessant change of war-cries and of representatives in the great struggle has now led to this—that the most enthusiastic friends of the Revolution look for the salvation of the world from the domination of Russia, look upon the Emperor Nicholas as the standard-bearer of liberty in Europe. The Russian government is permeated with Liberal ideas, its absolutism is simply a dictatorship, which gives it the power to put these ideas into practice, &c., &c.

The mistake is colossal in its simplicity. But for our present purpose this is of no consequence. What interests us is the fact that Russian absolutism, thus understood by Heine, received from him the same measure of approval and sympathy as he had formerly bestowed on the rule of Napoleon. Give this due consideration. Heine, the most advanced representative of Radicalism among the poets of his time, declares the Emperor Nicholas, the most tyrannical autocrat of his time, to be the standard-bearer of liberty ! Can this be the same man who took a childish pleasure in invariably associating in his mind the thought of royal or imperial rank with the thought of the guillotine ? Remember his words to Barbarossa : “ Du wirst hier an ein Brett geschnallt—das senkt sich, &c., &c.” (They fasten you to a plank—it is lowered, &c.), and the concluding

¹ Through the mist, over the snow, came the solemn, slow procession ; it passed beneath the triumphal arch, it traversed the Elysian fields. . . .

apostrophe to the venerable old emperor: "Die Republikaner lachen uns aus—sehn sie an unserer Spitze—so ein Gespenst mit Scepter und Kron. . . ." (The Republicans will laugh us to scorn, if they see us led by an old spectre like you, with sceptre and crown). We see that he sets some value on the opinion of the Republicans, sees things to a certain extent from their standpoint.

Or again, think of that extraordinarily witty poem "1649—1793—?" which first treats of the short and sharp justice meted out to kings in the English and French Revolutions, and then prophesies the impending German revolution, but declares that:

"Der Deutsche wird die Majestät
Behandeln stets mit Pietät.
In einer sechsspännigen Hofkarosse,
Schwarz panaschirt und beflort die Rosse—
Hoch auf dem Bock mit der Trauerpeitsche
Der weinende Kutscher—so wird der deutsche
Monarch einst nach dem Richtplatz kutschirt,
Und unterthänigst guillotiniert."¹

If this is not simply playing with words and with feelings, there must be an explanation of it, a key to it which Heine himself did not possess. For that there is self-contradiction in such words is undeniable.

The explanation is that Heine was at one and the same time a passionate lover of liberty and an out-and-out aristocrat. He had the freedom-loving nature's thirst for liberty, pined and languished for it, and loved it with his whole soul; but he had also the great nature's admiration for human greatness, and the refined nature's nervous horror of the rule of mediocrity.

In other words, there was not a drop of conservative blood in Heinrich Heine's heart. His blood was revolutionary. But neither was there a drop of democratic blood in his heart. His blood was aristocratic, his desire was to see genius acknowledged as leader and ruler.

¹ The German will ever treat royalty with respect. 'Tis in a carriage of state, drawn by six horses with sable plumes and trappings—on the box a weeping coachman with crape-bound whip—that the German monarch will be driven to the place of execution, and there most submissively guillotined.

When, in his historical retrospects or previsions, he sees a worthless king or emperor guillotined, he applauds. But he would give to Cæsar that which is Cæsar's. *Apodote ta Kaisaros Kaisari* is the saying of Jesus which is most deeply engraved on his mind. He does not dread a condition of liberty, to which any liberty we have yet known on earth is child's play; but he does not believe that liberty would result from the realisation of the Philistine ideals of the average mind. All mediocrity, Liberal and Republican mediocrity included, he abhors, as inimical to great individuality, to great liberty.

Hence his distrust of the North American Republic, his want of enthusiasm for its liberty:

"Manchmal kommt mir in den Sinn
Nach Amerika zu segeln,
Nach dem grossen Freiheitsstall,
Der bewohnt von Gleichheitsflegeln. . ."¹

If Heine adores the *Marseillaise*, it is because the *Marseillaise* is to him the symbol of the great revolt. If he worships Napoleon, it is because Napoleon is the overthrower of kings and of the old order of the world; and if, in Napoleon's case, he overlooks all that is inimical to liberty, it is because Napoleon is in his eyes the representative of the people, free from any suspicion of democratic mediocrity.

It is only at a rare time, when he is despondent, when he is not himself, but is making use of a borrowed formula, that Heine commits himself to the foolish, plebeian assertion that the power of the great personality is a thing of the past—a theory which is in reality nothing but the classic expression of middle-class envy. In his heart of hearts Heine is so convinced of the contrary that he can go to the mad extreme of imagining Nicholas, the obdurate representative of the principle of coercion, to be the chief champion of liberty in Europe. But Nicholas was at least a personality, a power. And Heine was genius enough to feel that in the last instance personalities and powers are

¹ At times the fancy takes me to set sail for America, that great liberty-stable, where the equality-bumpkins congregate. . . .

the only things that count. Numbers do not, neither do monarchs, not even in quantities. Hence Heine's standing joke on the subject of the three dozen German monarchs.

What Heine dreaded was perhaps in the first place a life without beauty. Fourier's Phalanstery, the great home of labour, where everything, down to the beer, is equally distributed, where there is no room for any superfluity, not even for the superfluity which is known by the name of art, seemed to him to be inevitable in the future, but did not satisfy him.

But still more repugnant to him was a life without all greatness, with equality in mediocrity as its religion, and hatred to genius, to inquiring minds, to those who openly discard Nazarene asceticism, as its only real morality. And equally repugnant to him was society as he knew it, dominated by an unintellectual clergy and an unrefined aristocracy, and society as he foresaw it, composed of emancipated slave souls, who had only exchanged the servility which was their instinct for free indulgence in the envy which lay at the root of all their morality.

He certainly took part with those who rose in revolution against Louis XVI., that worthy locksmith who became a king. But he as certainly took part with Cæsar against Brutus, that dunce of a usurer, who could do nothing but stick a knife into a great man.

Heine imagined himself to be a monarchist ; he called himself so from sincere conviction, because he was a Cæsarian, and had not the word to express it. He imagined himself to be a democrat, and called himself so ; because he was born a plebeian, hated all unjust privileges of birth, and felt himself in eternal opposition to the squirearchy and the clergy. But in his inmost soul he was consistent. The apparent contradiction in his political sympathies and tendencies arose from the fact that he loved greatness and beauty as truly as he loved liberty, and that he was not prepared to sacrifice the highest development of humanity on the altar of unreal equality and real mediocrity.

XII

HEINE

It seems most probable that Heinrich Heine was born on the 13th of December 1797. His father, Samson Heine of Hanover, as a young man took part in a campaign in Flanders and Brabant, in the capacity of quartermaster (with the rank of an officer) to the Duke of Cumberland, but after his marriage with Peira (Betty) von Geldern, settled down as a merchant in Düsseldorf. He was a handsome, placid, grave man, without much ability, even as a merchant. He had no taste for art or poetry, but he had a childish love of a fine uniform, and aristocratic tastes for gambling, actresses, dogs, and horses. He is said to have taken twelve horses with him when he removed to Düsseldorf. The poet's mother was a woman of keen intelligence and deep feeling, and was very musical. She had received a good education, spoke French and English as fluently as German, was a disciple of Rousseau, whose *Émile* she had studied, and an admirer of Goethe. She early rebelled against prejudice and conventionality, and differed from her husband, who revered Napoleon, in being an ardent patriot. Education was her hobby, and she taught her children with great care and patience. Both parents were free-thinkers in the matter of religion—the father indifferent, the mother a deist; but they brought up their children in the observance of the old Jewish ritual.

After a short time at a Jewish school for young children, where, it may be, the foundation was laid for that knowledge of the Bible which is so conspicuous in his writings, Heinrich was placed in an educational establishment carried on in an old Franciscan monastery by French ecclesiastics, principally Jesuits, who were at the same time educated men of the world. He had had a happy childhood in his

home, and at school, too, he found friends and protectors, who took his part when his religion or his mocking tongue threatened to get him into trouble.

The earliest noticeable peculiarity in the future poet was a nervousness, which steadily grew upon him, and which showed itself in the disagreeable and even painful effect produced in him by any kind of noise. Piano-playing and loud talk, at times even his sister's sweet, melodious voice, affected him as screaming affects ordinary nerves. And his sense of smell was as acute as his hearing. From a child he, like Goethe, loathed tobacco smoke. He had no taste for music, and never learned to dance. At fifteen he began to write good verse.

The Rhineland, with its joyousness, but also with its superstition, tradition, and legend; the Catholic worship of these parts, with its medieval buildings and ceremonies and pilgrimages, over which the Romantic poetry of the day cast a transfiguring halo; the impressions produced by Jewish descent, by the poetry of the Bible, and by the craving for liberty, and the self-contempt engendered in the Jews by oppression; the enthusiasm for the French and for Napoleon, and afterwards, following quickly upon this, the patriotic awakening of Germany, which led all the pupils in the highest class of the school, Heine among them, to attempt (most of them in vain) to enlist as volunteers in the War of Liberation—all these outward conditions and psychological experiences formed and set their imprint on the boy's mind. The great humorists, such as Cervantes and Swift, were his chosen reading; *Don Quixote* and *Gulliver's Travels* his favourite books.

In his sixteenth year he had a first romantic attachment to a girl of his own age, Josepha by name, the daughter of an executioner, who lived with her aunt, the widow of another executioner, a woman avoided and feared by all. Heine has told us that the young girl was strangely pale, that her movements were rhythmic and dignified, that she had finely cut features, large, dark eyes, and blood-red hair. She knew and taught him many ballads, was, he himself tells us, the first to awaken his taste for popular poetry,

and altogether, what with her radiant beauty and the atmosphere of weirdness and horror that surrounded her, exercised no small influence on the budding poet. In Heine's first poems we observe a tendency towards thoughts of death and the grave, which seems to have been one result of the tender attachment of the two children. In No. 6 of the *Dream Pictures*, the eternal damnation which is the price that must be paid for the possession of the beautiful woman who appears in the dream, seems to symbolise the dishonour which clung to the executioner's whole race, and acted like a curse on all who dared to connect themselves with it.

After 1816, Josepha's image is supplanted in Heine's soul by that of another young girl. His parents, on whom the brilliant career of the Rothschilds had made a great impression, destined their Harry (as he was originally called) to be a merchant. They sent him first to a commercial school in Düsseldorf, then for a few months to a banker in Frankfurt, and finally placed him in an office in Hamburg, where his uncle, the well-known Salomon Heine, had risen to be a great man in the commercial world. In 1818, with the help of this rich uncle, on whom he remained practically dependent for the rest of his life, Heine began business for himself, as a commission agent for English drapery goods. Few were surprised when, in the following spring, the firm of "Harry Heine & Co." stopped payment. But in his uncle's house Heine had found not only the crusty benefactor who, generous to his nephew as he was, never understood him and was always irritated by him, but also, in that benefactor's third daughter Amalie, the woman who was to be the fate of his youth, and whom he has extolled and execrated under various names—Maria, Zuleima, in correspondence Molly. He is never tired of celebrating her charms; she shines in beauty resplendent as that of the goddess who emerged from the sea foam; her eyes, lips, and cheeks are those of the Madonna in the Cathedral of Cologne; her eyes are violets, her hands lilies, &c., &c. But it does not appear that she ever loved him. He hoped in time to win her affections, and it is possible that he may now and again have received tokens of her favour;

from his poems we are led to understand that her marriage to a landed proprietor from Königsberg, in the year 1821, stunned him at the time, and was afterwards regarded by him as unpardonable treachery.

Heine had shown how little fitted he was for the career of a merchant, and had moreover acquired a thorough distaste for it; fresh help from his uncle now enabled him to prepare himself for one of the learned professions. In 1819, soon after the Jewish Reform secession, he left Hamburg, and travelled by Düsseldorf to Bonn, there to study law and work for the degree which his uncle required that he should take.

The University of Bonn, which was closed for several years during the French rule, had lately been reopened, and had a staff of excellent professors. But it was just at this time that, in consequence of the Resolutions of Karlsbad, the prosecution of the students' unions (*Burschenschaften*) and of all national movements among the students began; and almost immediately after his arrival at the university, Heine, having taken part in a fête on the anniversary of the battle of Leipzig, was summoned before a magistrate and involved in a petty and futile political law-suit, which could not fail to arouse in him a keen personal detestation of the new reaction. The certificate he received at the matriculation examination in 1819 was to the effect that he knew no Greek, had only a slight and unpractical knowledge of Latin, and was not qualified to enter for examination in mathematics at all; but that he was "not entirely wanting in knowledge of history" and that "his German work, though strange in style, showed praiseworthy effort."

The young student, in the velvet coat and frilled shirt, with lace falling over his white, beautifully shaped hands, aimed at careless elegance in dress and deportment. He was of middle height; his light-brown hair, which he wore rather long, framed a beardless, regular-featured face. The nose was almost Grecian, the eyes were blue, the mouth was large and expressive, and the lips were often parted in that cold, scornful smile so frequently referred to in his poems.

He attended lectures on the history of the German language, on the *Germania* of Tacitus, on the *Nibelungenlied*, and other historical and literary subjects; dividing his time between these and the law course, lectures on Roman law, German law, &c. A professor who had an undoubted influence upon the young poet was A. W. Schlegel, the leader of the Romantic school. To him Heine showed his verses. *Almansor* was written about this time.

Towards the end of 1820 Heine left Bonn for Göttingen, with the good intention of applying himself diligently to the study of law at the university there. But, as he tells us very plainly in the *Harzreise*, the place was distasteful to him, and in the course of a few months, moreover, on account of some trifling quarrel with another student, he was rusticated. This led to his going to Berlin in 1821. There, in Varnhagen's house, the intellectual centre of the day, where Rahel gathered around her the aristocracy of culture, talent, and birth, he soon made acquaintance with the élite of the best society of the capital. At night, in Lutter and Wegener's restaurant in the Behrenstrasse (still in existence), he met the leading lights and genial Bohemians of the day, among them men like E. T. W. Hoffmann and Grabbe. And here, after several fruitless attempts, he succeeded in finding a publisher, who was willing to take the risk of bringing out his first collection of poems and to give him forty copies of the book by way of payment. It appeared in December, 1821, made his name known, almost famous, and at once called forth both imitations and parodies.

At the university Heine attended the lectures of the first scholars of the day—Hegel, to whom he was ardently devoted; Bopp, the great authority on Sanscrit; Wolf, the classical philologist; and Eduard Gans, the great lawyer. He entered with youthful zeal into the schemes of a circle of men whose object it was to bring about a reform of Judaism, and who were attempting to initiate the Jews into the ideas of European culture. With an equal amount of youthful bitterness, he attacked in *Almansor*, in foreign garb, the renegade Jews who deserted the common cause; and also,

though indirectly, Christianity, which he regarded as a hostile power. *Almansor* was published, along with Heine's other youthful work, *William Ratcliff*, in 1823; it was acted, but had no success, because of the race hatred felt for its author.¹

The life Heine led in Berlin was not compatible with any proper progress in his studies. It was but a continuation of the dissipated life to which he had accustomed himself in Hamburg. In 1823 he determined to turn over a new leaf, and consequently left Berlin, went first to his parents at Lüneburg, thence to Hamburg, and from Hamburg returned to Göttingen, where in 1825 he took his degree of Doctor of Law. Immediately after this he was baptized. He did not change his religion from conviction of the truth of Christianity; on the contrary, his antipathy to it was strong, and he was thoroughly ashamed of the step which he took simply with the aim of extricating himself from the humiliating and galling position of dependence on his uncle; income, office, or profession being attainable on no other condition. His frame of mind at this time is depicted in that overrated fragment, *Der Rabbi von Bacharach*, which, in spite of some spirited and artistic passages, really proves that Heine was incapable of writing a historical novel. At the end of this work, the author, in the disguise of a fictitious character, confesses the shame he felt at going over to a religion which to him was the enemy's camp.

In the correspondence between Varnhagen and Rahel, we find occasional allusions to Heine, which give us a good idea of him as he was in those days. Curiously enough, the first time Varnhagen mentions "our little Heine," he quotes an exhortation of Rahel's to the young man, which is very remarkable, because it shows with what acute perception she had at once discovered the very author with whom he had, indeed, something in common, but whom it would have been fatal to him, both personally and in a literary sense, to resemble. The exhortation is: "You must not become a Brentano. I cannot stand that!" At another

¹ G. Karpeles: *Biographie Heinrich Heine's*, 1885.

time she writes jestingly : " Heine must and shall be real, even if he has to be thrashed into it.

' Be real, O man ! ' "

And Varnhagen, too, understood him well. How acute is the following remark in a letter to Rahel, written six years later : " And now, in addition to all the other wise and clever people who entertain you, you have Heine with you, the original, the far-travelled, the fresh Heine ! Fresh in this case does not necessarily mean fresh from the sea ; for salt herring, too, and that because they *are* salted, may be called fresh." The same idea recurs in an observation he makes on Heine at the age of thirty : " I hope you will see him often, and that he will try to benefit by his intercourse with you. He requires to be preserved in a good spiritual atmosphere, for there is something about him that spoils easily."¹

Rahel and Varnhagen were the first to proclaim Heine's talent. The earliest laudatory notice of his poems was written by his fashionable diplomatic patron. Yet it is plain that they detected and deplored the weaknesses in his character, which might become dangerous, even fatal, to his great poetic gifts.

¹ *Briefwechsel zwischen Varnhagen und Rahel*, vi. 48, 56, 316, 344. Other interesting utterances of Rahel's on the subject of Heine are as follows : " I hardly see Heine ; he is entirely taken up with himself, says he must work hard, is almost surprised that such a real thing as his father's death, his mother's grief, should affect him. . . . He looks healthier, hardly complains now at all ; but slight grimaces that used to be only occasional with him, have grown to be habitual, and are not becoming ; for instance a twitching of the mouth in speaking, which I used to think rather fascinating, though it was no good sign." " I was intending to write about Heine. The conclusion I have come to is, that his talent is very great, but that unless it matures, it will lose all substance, will degenerate into hollow mannerism." Varnhagen answers : " The one hope for Heine is that he should gain the foothold of truth ; once firmly established on that, he may let his talent sally forth to seek prey and disport itself where it will " (vi. 347, 356, 365).

XIII

HEINE

THE most popular of Heine's books in our day, that with which his name is most inseparably connected, the *Buch der Lieder* of 1827, consists of groups of poems belonging to different years and periods.

The first group, *Junge Leiden* (1817-1821), is, as such, the weakest. It is divided into four parts: Dream Pictures, Songs, Romances, Sonnets. The subjects treated are: early recollections of Düsseldorf and of a happy childhood there, his love to his mother, Napoleon worship, much Catholic Rhineland romance, churchyard dances of death with rattle of bones, and all sorts of visions. We have the jesting tone—jocose complaints of the embarrassments resulting from the all too speedy disappearance of the ducats; and the bitter tone, produced by the poet's resentment of the humiliations to which he, as an unsuccessful and defaulting young merchant, was subjected by the wealthy citizens of Hamburg. We have outbursts of affection for college friends, and of admiration for A. W. Schlegel, a man as distinguished in the literary world as at the university; and also patriotic outbursts in the "Burschen" style, which Heine quickly tired of. We have passionate expression of the self-consciousness of genius, and we have love-griefs and complaints of various sorts—first love's aspirations (blended in E. T. W. Hoffmann's manner with churchyard horrors), and then exceedingly sentimental laments over unreturned love, and outbursts of wild, despairing accusation of the false one, who has given him his deathblow, and who drinks his blood and eats his heart at her wedding feast. In one single poem, *Die Fensterschau*, the mood suddenly changes into a sort of coarse jollity.

Of these youthful poems, which for the most part are

old-fashioned in form, the best are the famous epigrammatic quatrain beginning: "Anfangs wollt' ich fast verzagen" (I at first was near despairing), the earliest example of the condensation of Heine's style; a few of the sonnets, which are much more passionate than the great majority of German sonnets; and lastly, among the romances, *Belsazer*, probably inspired by Byron's *Hebrew Melodies*, and the inimitable ballad of the *Two Grenadiers*, already referred to.

The second group, which owes its odd title, *Lyric Intermezzo*, to the fact that it first appeared as a lyric interlude between the two bad tragedies, *Almansor* and *Ratcliff*, published in 1823, treats of the same subjects as the first, but in more uncommon forms and with freer artistic manipulation. Two critics, Ernst Elster and Wilhelm Bölsche (the former in the introduction to his edition of the original text of the *Buch der Lieder*, the latter in an independent work on Heine), have pointed out with much critical acumen that in this division we seldom have a direct expression of the poet's love troubles, but rather a sort of extract of them, which he gives us from memory. His imagination runs riot among the old sufferings, now and again actually playing with them; hence we have an occasional unlucky expression; the reader at times doubts the reality of the feeling, and becomes suspicious of the constant assurances of a killing grief, in despite of which life goes on and art is not neglected.

But it was only natural that Heine should fall back upon this one passion, even though it had received no new nourishment in the interval. He had felt none since which could compare with it in strength or in influence upon his inner life. It was, and it remained, the most important incident in his life. It seems as if any happiness it brought him had been most transient; hence the first time he sang of his love he dwelt exclusively on its woes, on the absence of all return, on his forsakenness, on the treachery and cold cruelty of the beloved. Now that he was so far disenthralled, he related the whole real or imaginary history of the passion, from the day when it first awoke to life to the hour when he was as dead for her; and imparted greater piquancy

and fulness to its life story by giving each of its separate moments some background drawn from nature in one or other of her many moods. In the *Dream Pictures* night reigned supreme. Now we have the budding of the leaf, the singing of the birds, and the starlight of May.

That the love supposed to be at first felt by the beloved one for the poet is only a fiction, and does not really agree with the facts of the case, Heine involuntarily discloses when he paints tender scenes between them. For in these the lover never feels himself to be the possessor; even when he holds the object of his desire in his arms his only feeling is longing:

“Lehn deine Wang’ an meine Wang’,
Dann fliessen die Thränen zusammen!
Und an mein Herz drück fest dein Herz,
Dann schlagen zusammen die Flammen!

Und wenn in die grosse Flamme fliesst
Der Strom von unseren Thränen,
Und wenn dich mein Arm gewaltig umschliesst—
Sterb’ ich vor Liebessehnen.”¹

This favoured lover, who, when the flames meet, dies of longing, betrays himself to be in reality a thoroughly unsatisfied lover.

Hence the best of the purely erotic poems are those which express love’s longing and those which depict its sad decay. Conspicuous amongst the poems of tender longing is the charming Oriental song, *Auf Flügeln des Gesanges, Herzliebchen, trag’ ich dich fort*, which fascinates by its exotic Indian landscape and by its delicate fervency of feeling. Heine longed for India as Goethe longed for Italy; his spiritual home was on the banks of the Ganges, as

¹ Thy cheek incline, dear love to mine,
Then our tears in one stream will meet, love!
Let thy heart be pressed till on mine it rest,
Then the flames together will beat, love!

And when the stream of our tears shall light
On that flame so fiercely burning,
And within my arms I clasp thee tight—
I shall die with love’s wild yearning.

(Translated by SIR THEODORE MARTIN.)

Goethe's was on the banks of the Tiber. It is probable that Bopp's lectures first turned his thoughts in the direction of that Oriental dream-land ; but in picturing it he employs the purely imaginative, Romantic style, which he inherited, remodelled for himself, and used in painting the far-off and alluring.

How simply beautiful is such a verse as :

“Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Lieb' und Ruhe trinken
Und träumen seligen Traum.”¹

But a verse like :

“Dort liegt ein rothblühender Garten
Im stillen Mondenschein,
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.”²

beautiful as it is, caressing as it sounds, has something of the unnaturalness which often strikes the reader in Heine's painting of nature. The colouring is vivid, but not real ; local colours obtrude themselves to the detriment of the general tone. “Rothblühender,” (red-blooming) is hardly the word that it would naturally occur to one to use in describing a garden seen by moonlight. In the lines : “Gegenüber am Fenster sassen *Rosengesichter* dämmernd und *mondbeglänzt*” (At the opposite window glimmered rose-faces, bright in the moonlight glow), from the later poem *Abenddämmerung* (“Twilight”), we have the same sort of effect, produced at the same expense of naturalness. The declaration that the lotus flowers are expecting their dear sister sounds like an old-fashioned compliment in the midst of

¹ We'll lie there, in slumber sinking,
'Neath the palm tree by the stream,
Raptures and rest deep drinking,
Dreaming the happiest dream.

(C. G. LELAND.)

² There a red-blooming garden is lying
In the moonlight silent and clear ;
The lotus flowers are sighing
For their sister so gentle and dear.

(E. A. BOWRING.)

this gorgeous Ganges imagery. We have much the same expression in the stanza :

“ Es flüstern und sprechen die Blumen
Und schau'n mitleidig mich an :
Sei unsrer Schwester nicht böse,
Du trauriger, blasser Mann ! ” ¹

This is a madrigal style which Heine leaves behind in his later work.

Another of the verses in this wonderfully emotional song of the Ganges has characteristics which point to Heine's derivation from the Romantic school, with its arbitrary interpretation of nature :

“ Die Veilchen kichern und kosen
Und schau'n nach den Sternen empor.” ²

It is quite audacious enough to represent violets as caressing each other ; we are reminded of Hans Andersen's enchanted gardens ; to make them titter is certainly too much of a good thing. Émile Zola affects this same style in his description of the Paradou garden.

The next song, which is conceived in the same spirit, the song of the lotus flower that fears the splendour of the sun, is a charming poem, despite its flower-innocence, marvellously, meltingly sensuous. Sensual-spiritual desire is here intensified till it reaches the verge of hysteria ; for the poet, not content with making the lotus flower blossom and glow and shine and exhale fragrance and tremble, when her lover, the moon, awakes her with his rays, actually makes her weep.³

Next in real feeling to the poems of desire come those

¹ The flowers are whispering and talking ;
With pity my features they scan :
O, pray do not chide our sister,
Thou sorrowful, pale-faced man !

² The violets titter, caressing,
Peeping up as the planets appear.

(C. G. LELAND.)

³ Cf. W. Kirchbach : *Heine's Dichterwerkstatt*, in *Magazin für die Litteratur*, Jahrgang 57, Nr. 18, 19, 20.

that express the relinquishment, the cessation of the passion. The finest example is poem No. 59 in the *Intermezzo*, which in its first verse describes the falling of a star, the star of love, from heaven; in its second, the falling of the apple-blossoms from the tree; in its third, the sinking of a swan to its watery grave; then sums all up in the concluding verse:

“Es ist so still und dunkel!
Verweht ist Blatt und Blüth’,
Der Stern ist knisternd zerstoßen,
Verklungen das Schwanenlied.”¹

It is very characteristic of Heine that, as the poem stands, it does not produce the impression that he has really witnessed any one of the three natural scenes depicted; they are simply symbols, arbitrarily selected and combined.

Amongst this passionate verse he has interspersed poems of a totally different description, treating of far more trivial amours. Some of the most exceptionable of these he did not include in the *Buch der Lieder*, not even, for example, the very harmless:

“Du sollst mich liebend umschliessen,
Geliebtes, schönes Weib!
Umschling mich mit Armen und Füßen
Und mit dem geschmeidigen Leib!”²

But we have, among others, *Die Welt ist dumm, die Welt ist blind* (“The world is stupid, the world is blind”), with its description of burning kisses. There are also other epigrammatic verses of a serious, passionate character, such as

¹ The silence and the night fall,
The blossoms all have fled,
In sparks the star has vanished,
The swan and his song are dead.

(H. F.)

² Come, twine in wild rapture round me,
Fair woman, beloved and warm,
Till thy feet and hands have bound me,
And I’m wreathed with thy supple form!

(LELAND.)

the well-known *Ich hab' dich geliebet und liebe dich noch* ("I have loved thee long, and I love thee now"); and, finally, in the very famous *Ein Jüngling liebt ein Mädchen, die hat einen Andern erwählt* ("A young man loves a maiden, who another to him prefers"), with intentional triviality of diction, and with an impersonality which is unusual with him, Heine generalises the human fate which has made of him an erotic poet.

To the collection of poems which form the second part of the *Lyric Intermezzo*, the title *Heimkehr* ("The Home-Coming") is given. They were written in 1823-1824 in Hamburg and Cuxhaven, and the "home-coming" is the poet's return to Hamburg, the scene of his love romance, where the sight of all the familiar surroundings causes his heart's wounds to bleed afresh. With this main theme is associated another, new in German poetry—the sea, which Heine now saw for the first time.

Mingled with the lamentations over his lost love, which the sight of the environments of the old tragedy calls forth, are records of new impressions. There is first a wild outbreak of the old passion; he broods once more over all its agonies; he is miserable in the streets, where he feels as if the houses were falling on him, and still more miserable in the rooms where she plighted her faith to him. What is new in these songs of unhappy love is the hatred, always alike passionate and wild, that flames up over the grave of buried happiness.

But on his travels the poet has met the family of his beloved, and her younger sister resembles her, especially when she laughs; she has the same eyes, the eyes that have made him so unhappy. In a letter dated August 23rd, 1823, he tells his best friend that "a new folly has been engrafted on the old." Ernst Elster's careful study of letters and poems has enabled him to show that about this time Heine's first and very unfortunate passionate attachment to Amalie Heine was superseded by a passion for Therese Heine, who was her sister's junior by eight years. Eveline and Ottilie are the poetic names bestowed on Therese. The new passion was a violent one, but in all

probability met with as little return as the first. Hence the well-known lines :

“ Wer zum ersten Male liebt,
Sei's auch glücklos, ist ein Gott ;
Aber wer zum zweiten Male
Glücklos liebt, der ist ein Narr.

Ich, ein solcher Narr, ich liebe
Wieder ohne Gegenliebe ;
Sonne, Mond und Sterne lachen,
Und ich lache mit—und sterbe.”¹

In the year 1828 Therese Heine was engaged and married to a Dr. Adolf Halle. Among Heine's posthumous poems are bitterly satirical verses on the bridegroom and the wedding. He had the unchivalrous poet's habit of revenging himself by satire when he met with a rebuff. But the poems in *Heimkehr* which refer to Therese are not inspired with the bitterness and hatred which Heine frequently displays in writing of her elder sister. He praises Therese's beauty, her lovely eyes, her purity ; she is like a flower ; he prays to her as others pray to Paul and Peter and the Madonna ; and he struggles against his feelings, dreads this new passion. Both pride and shyness forbid him to declare it ; it would be better for her if she did not love him ; at times he has himself tried to prevent the awakening of love in her soul ; but, having been only too successful in the attempt, the desire for her love once more asserts itself. He is too proud to speak of his passion and of his suffering, mockery and jests are on his lips, while inwardly he is bleeding to death ; but she does not understand him, does not see

¹ He who for the first time loves,
Though unloved, is still a god ;
But the man who loves a second
And in vain, must be a fool.

Such a fool am I, now loving
Once again, without return ;
Sun and moon and stars are smiling,
And I smile with them—and perish.

(LELAND.)

that his heart is trembling, is breaking. Hence these lines :

“O, dieser Mund ist viel zu stolz
Und kann nur küssen und scherzen ;
Er spräche vielleicht ein höhnisches Wort,
Während ich sterbe vor Schmerzen.”¹

But this time the threat of dying is not intended to be taken literally. For in another poem we find the sincere assurance :

“Glaub’ nicht, dass ich mich erschiesse,
Wie schlimm auch die Sachen steh’n !
Das Alles, meine Süsse,
Ist mir schon einmal gescheh’n.”²

Undoubtedly, however, he felt deeply and suffered greatly this time also. Strange as it sounds, cousin-love, which is, as a rule, merely the initiation into the life of passion, its first preliminary stage,³ was the only serious, and not perfectly transient passion known to young Heine. And no feeling experienced later, in his mature manhood, approached in intensity to this youthful twin-passion for two sisters, the second of whom reminded him of the first.

Among the emotional poems which refer to this episode in his psychic history, Heine introduced (exactly as he did

¹ Alas, this mouth is far too proud,
’Twas made but for kissing and sighing ;
Perchance it may speak a scornful word,
While I with sorrow am dying.
(BOWRING.)

² Fear not that I shall languish,
Or shoot myself: oh, no !
I’ve gone through all this anguish
Already, long ago.
(LELAND.)

³ Aux prés de l’enfance on cueille
Les petites amourettes
Qu’on jette au vent feuille à feuille,
Ainsi que des pâquerettes ;
On cueille dans ces prairies
Les voisines, les cousines,
Les amourettes fleuries
Et qui n’ont pas de racines.
(RICHEPIN.)

in the *Intermezzo*) verses relating to less serious love affairs, to college adventures, and even to quite low, venal, erotic pleasures. He omitted from the *Buch der Lieder* some of the most objectionable of these, which originally formed part of the *Heimkehr*, amongst others the amusing, though impudent:

“Blamier mich nicht, mein schönes Kind,
Und grüss mich nicht unter den Linden;
Wenn wir nachher zu Hause sind,
Wird sich schon Alles finden.”¹

—and even such a merry wanton rhyme as:

“Himmlich war’s, wenn ich bezwang
Meine sündige Begier;
Aber wenn’s mir nicht gelang,
Hatt’ ich doch ein gross Plaisir.”²

What we are most struck by in the poems of this division is the author’s double gift of song and painting. Along with the capacity for producing those outbursts of mixed passion, which sound like the unaffected heart-cry of modern humanity, he here reveals a special talent for painting, for producing figures by means of light and shade and colour, without outline.

There is the scene in the lonely parsonage, with the disunited, despairing family (*Der bleiche, herbstliche Halbmond*). The son is determined to be a highway robber, the daughter has made up her mind to sell herself to the Count. With all its vividness, however, this scene is not one of the best. There is too much old-fashioned Romanticism in the idea of the dead father in his black robes standing outside, knocking at the window. The next poem, *Das ist ein schlechtes Wetter*, is a most masterly production. We see the little old woman hobbling across the street with

¹ Don’t compromise me, my pretty one,
Don’t bow to me in “Rotten Row”;
At home together afterwards
I’ll make up for it, that you know.

² ’Twas heavenly joy to overcome
Each sinful wish and thought;
But when I couldn’t, truth to tell,
That, too, much pleasure brought.

her lantern late on the dark and stormy evening, to make purchases for her tall, beautiful daughter, who is lying in the arm-chair at home, blinking sleepily at the light, her golden locks falling over her sweet face—it is like an old Dutch painting.

Still finer is the group of eight poems which was the result of his stay at Cuxhaven. *Wir sassen am Fischerhause* is a little marvel of artistic ability—that talk with the girls, sitting outside the fisherman's hut, in which far-off India and Ultima Thule are described in a few words: "By the Ganges all is brightness and fragrance, giant trees blossom, and beautiful, tranquil men and women kneel to the lotus flowers. In Lapland the people are dirty and small; their heads are flat and their mouths are wide; they cower round the fire, roast fish, and screech and scream."

Then there are merry poems, treating of light characters like the girl whom he searches for through the whole town and finds in a fashionable hotel, and the girl in whose heart the blue hussars are quartered.

And lastly, there are single epigrammatic verses, which every one now knows by heart, but which, at the time they appeared, gave great offence and made enemies for their author. Especially noteworthy is the famous:

"Selten habt ihr mich verstanden,
Selten auch verstand ich euch,
Nur wenn wir im Koth uns fanden,
So verstanden wir uns gleich."¹

It is incomprehensible that this verse should ever have been regarded as a confession of unclean instincts. It only applies to those who find their way straight to any exceptionable or indecent passage in a book, as the sow finds her way to the mire, and stops there. That it never occurred to Heine that he was making any admission of having desired to appeal to his reader's sensual instincts or cynic

¹ Little by thee comprehended,
Little knew I thee, good brother;
When we in the mud descended
Soon we understood each other.

(LELAND.)

tendencies is best proved by the poem which immediately follows on the lines in question, the one beginning :

“Doch die Kastraten klagten,
Als ich meine Stimm' erhob ;
Sie klagten und sie sagten :
Ich sänge viel zu grob.”¹

He could not have declared more unmistakably that, where he is straightforward, plain-spoken, or cynical, it is only the result of his modern tendency to realistic truthfulness, of his antipathy to romantic embellishment, and of his instinctive inclination to face the bitter truth of life.

And there is quite as little justification for the general complaint of what Julian Schmidt has called the low-mindedness of Heine's sudden leaps from the sublime to the sordid. We have a typical instance of these sudden changes of style and mood in the poem *Frieden* (“Peace”), one of the group of North Sea poems, in which Heine, during a calm at sea, beholds the giant form of Jesus, the Prince of Peace, striding over sea and land. He is clothed in white ; his head touches the clouds ; the heart in his breast is the sun, the red, flaming sun, and this sun-heart sheds its illuminating, warming rays over land and sea. Then there is a sudden revulsion of mood. Heine calls to mind a miserable, canting fellow in Berlin, weak in mind and body, strong in faith—what would not *he* give to be able to hit upon such pious imagery, by means of which he might ingratiate himself with those in power and perhaps attain to the position of court-councillor in the pious town on the Spree—what dreams he would have of a hundred thalers rise in salary !

Heine most undoubtedly spoiled the effect of his beautiful vision. He broke up his poem, shattered its melody with grotesque discords ; but yet it is easy to understand that in the case of a poet with his experience of modern life, the second vision was a perfectly natural sequel to the first ;

¹ How the eunuchs were complaining
At the roughness of my song !
Complaining and explaining
That my voice was much too strong.

(LELAND.)

and in any case it is unjustifiable to speak of this connection of ideas, this "idea-leap," as a symptom of low-mindedness. In this connection Wilhelm Bölsche makes the true and pertinent observation that no one has accused Goethe of low-mindedness because he allows the gibes of Mephistopheles to follow directly upon Faust's confession of faith to Gretchen (*Heinrich Heine*, p. 106). And yet the only difference is that in *Faust* the pathos and the ribaldry are put into the mouths of two people, whereas in the lyric poem the poet makes himself directly responsible for both.

Almost at the end of this collection (*Heimkehr*), we come upon a couple of poems which are distinguished by depth of feeling and perfection of form. The particular arrangement of their rhymes would distinguish them from the majority of the small poems, if nothing else did, as it is one we seldom meet with in Heine. The first, *Dämmernd liegt der Sommerabend* ("Summer eve with day is striving"), which describes the beautiful elf-maiden bathing in the river by moonlight, has the diaphanous haze of a Corot landscape. The rhythmic treatment of the second gives it a unique place in the collection. It is the pathetic, fantastic:

"Der Tod, das ist die kühle Nacht,
Das Leben ist der schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd gemacht.

Über mein Bett erhebt sich ein Baum,
Drin singt die junge Nachtigall;
Sie singt von lauter Liebe,
Ich hör' es sogar im Traum."¹

¹ Death is a cool and pleasant night,
Life is a sultry day.
'Tis growing dark—I'm weary,
For day has tired me with his light.

Over my bed a fair tree gleams,
And in it sits a nightingale:
She sings of naught save love,
I hear it even in dreams.

(LELAND.)

The next division of the *Buch der Lieder, Aus der Harzreise* (1824), contains the delightful mountain-rhymes conceived in the course of a walking tour which Heine took by way of refreshment after his law studies in Göttingen. Here we have charming pictures of mountain scenery and peasant life, and a tone of witty, bold self-laudation, kept up with irresistible audacity. The beautiful and witty poem about the knight of the Holy Spirit was doubtless suggested by the catechising scene in *Faust*, but has an originality of its own which has made it popular all the world over.

The *Buch der Lieder* closes with the North Sea poems (*Die Nordsee*, 1825–1826), inspired by two visits to Northerney, and written in forcible, irregular rhythm. In them we observe first and foremost a particular understanding of nature which is a new gain for German poetry.

As far as nature was concerned, Goethe seemed to have exhausted everything. His love for every living thing, his feeling of kinship with animals and plants, his persuasion that the human being is one with all other beings, his intuition of the unity that underlies perpetual change of form—this gift of resolving all nature into feeling was his earliest characteristic. It was soon superseded, or rather supplemented, by his capacity for observing and reproducing natural scenes without any ascription of his own feelings to them. He studies nature, becomes an observer and investigator, and finally, thanks to the steadily increasing profundity of his observation, in combination with his genial intuition, an epoch-making discoverer in two great domains of natural science. We see him pass through all the phases of a great mind in its relation to nature—the emotional, the religious-pantheistic, the poetic-scientific—and see him in the end lay such exclusive stress upon material impressions that he thrusts all that is psychical from him as merely disturbing. His views become more and more positive and realistic. In his essay on granite he writes: “I do not fear the reproach of its being a spirit of contradiction that has led me from the observation and delineation of the human heart, that youngest, most multiform, most mobile, most changeable part of creation, that which

it is easiest to unsettle and to shake, to the observation of nature's oldest, firmest, deepest, most immovable son"¹—namely, granite.

In what domain was it still possible for a German poet to display fresh, original understanding of nature? From the human heart to granite Goethe had embraced them all.

There was one left. Goethe had never sung the sea. He saw it for the first time when he was nearly forty, in Venice, from the Lido. "I heard a loud noise," he writes; "it was the sea, and I soon saw it, rolling high waves up the beach, as it drew back. It was midday and ebb-tide. At last, then, I have seen the sea also with my own eyes." A little further on we come upon the short sentence: "Yes, the sea is a wonderful sight." In the Fifth Act of the Second Part of *Faust*, where the sea and navigation are touched on, it is less the sea itself that is in question than the rescuing of land from it and the making of canals. This was all that Goethe had written about the sea.

In Heine's North Sea poems we hear, for the first time in German poetry, the roar of the ocean, with all its freshness and in all its might. Here for the first time we have shells in the sand beneath our feet, and sea-gulls in the air above us. The sea is painted in storm and calm, from the shore and from the ship, by day and by night, with the peace that at times lies over it, and with the madness of the hurricane; we have the sweet day-dreams to which it gives rise, and also the sea-sickness; there arise from its depths and there hover over its expanse a whole company of mythic figures, old and new, old that have been metamorphosed into new, a world of gods and goddesses, Tritons and Oceanides, at times pathetic, more frequently burlesque. And yet there is comparatively little description; it is the poet's own memories, griefs, and hopes that fill these poems. And it is his intense longing to be able to breathe freely that breaks forth in the famous cry with which the ten thousand Greeks, after their long and terrible march, hailed the

¹ Goethe: *Werke*, xxxiii. 164.

element that spoke to them of home: "Thalatta! Thalatta!—
I salute thee, O eternal sea!"

Amongst these poems are some of Heine's most beautiful and unforgettable. First there is the humorously frivolous idyll *Die Nacht am Strande* ("Night by the Seashore"); the poet's visit to the pretty fisherman's daughter, with the masterly description of her appearance, as she sits bending over the fire:

"Dass die flackernd rothen Lichter
Zauberlieblich wiederstrahlen
Auf das glühende Antlitz,
Auf die zarte, weisse Schulter,
Die rührend hervorlauscht
Aus dem groben, grauen Hemde,
Und auf die kleine, sorgsame Hand,
Die das Unterröckchen fester bindet
Um die feine Hüfte."¹

Then we come on a poem which is unique in its lyric vigour, *Erklärung* ("Declaration"), to that Agnes whose name the poet would fain write on the dark vault of heaven with the highest fir of Norway, dipped in the crater of Etna. And there is also the little, reflective poem *Fragen* ("Questions"), admirable in its pregnant brevity, which gives us an idea of the mood in which Heine conceived the foolhardy idea of writing a "Faust," after Goethe, a plan which he actually did not hesitate to mention to Goethe himself, when he visited him in Weimar. In some of these North Sea poems, and that even when he is belittling and sneering at himself, there is a repellent tone of self-satisfaction. Amongst those which are quite free from it, must be

¹ Till the flashing, ruddy flame-rays
Shine again in magic lustre
On her glowing countenance,
On the soft and snow-white shoulder
Which so touchingly peers out
From its coarse grey linen covering,
And on the busy little hand
Which is fastening the garment
That conceals her slender limbs.

(Adapted from LELAND.)

mentioned that masterly piece of pure humour, *Im Hafen* ("In Harbour"), the immortal fantasy of the Town Cellar of Bremen, in which Heine, whose sobriety was almost equivalent to total abstinence, gives us a most irresistible picture of a clever man's merry carouse.

XIV

HEINE

It is impossible for a northerner of mature years and fairly sound artistic training to study Heinrich Heine's poems without feeling his taste offended by figures and expressions which in Heine's case early became lifeless mannerisms. The Romance nations do not feel this. One actually hears competent critics of Romance nationality compare Heine's lyrics with Goethe's, and give the preference to Heine's as more plastic and more spiritual. To Romance readers Goethe is, as a rule, wanting in transparency; the French say of Heine: *On y voit mieux*. They do not feel that in Goethe's case words always represent things; whereas in Heine's case, expressions are often set pieces, which are inserted to produce a certain poetical effect, but which have no vision, no actuality behind them. Few poets have made such abuse of lily-hands, rose-cheeks, and violet-eyes, these monstrous colour-blotches, in describing female beauty, or of the various attributes of spring—flowers that exhale fragrance, nightingales that sing both day and night—in proclaiming the praises of the lovely month of May. The nightingale in particular becomes under his treatment a purely heraldic bird in the coat-of-arms of love.

In Goethe's case all the words are images, and this is the reason why he requires to employ so little imagery. In Heine's the words are constantly allegories, devoid of perspicuity and of that inward connection which is the logic of poetry. Take as an instance: "Aus meinen Thränen spriessen — vie' blühende Blumen hervor,"¹ where by flowers poems are meant; or: "Sprüh'n einmal vert

¹ Up from my tears are growing
Fair flowers in many vales.

(LELAND.)

dächt'ge Funken—aus den Rosen, Sorge nie—diese Welt glaubt nicht an Flammen—und sie nimmt's für Poesie,"¹ where we are presented with a skein of images more entangled than those of the notorious old Scandinavian transcriptions of the decadent period in Skaldic poetry—sparks struck out of roses; sparks, which the everyday world will not accept as fire; rose sparks, which are called poetry!

What one objects to most in these poems with their allegorical rhetoric is the combination of sentimentality and materialism. Sighs and tears are talked of as if sighs were very loud breaths and tears very tangible substances. We have, for instance: "Und meine Seufzer werden—ein Nachtigallenchor" (And from my sighs go flying, A choir of nightingales), still further materialised by the addition of: "Und vor deinem Fenster soll singen—das Lied der Nachtigall" (And the nightingales at thy window, Shall sing all the summer hours). A still more striking instance is to be found in the typical poem of the lonely tear:

"Was will die einsame Thräne?
Sie trübt mir ja den Blick,
Sie blieb aus alten Zeiten
In meinem Auge zurück." ²

We are initiated into this particular tear's family history and present lonely situation; it had many bright sisters, who now are no more, so that it is left solitary in its eyecorner. It is addressed much as one would address any good old comrade, told to go its way, now that all the others have gone:

"Du alte, einsame Thräne,
Zerfließe jetztunder auch!" ³

¹ If suspicious sparks should issue
From the roses—fearless be!
This dull world in flames believes not,
But believes them poetry.
(BOWRING.)

² What means this lonely tear-drop
Which dims mine eye to-day?
It is the last now left me
Where once so many lay.

³ Thou tear-drop old and lonely,
Do thou, too, pass away!

The sentimentality is so crude that no parody could be more comic than this mournful apostrophe, which the arch-scoffer wrote in all good faith.

Every defect in the artist as a man, comes out in his art. It is always a want of simplicity, of genuine feeling, that produces the sentimental or ostentatious or clap-trap expression. Heine's shortcomings in this way are strongly felt when we compare certain outbursts of his with Goethe's expression of similar feelings.

Take, for example, the poem in which Heine describes himself as the ill-fated Atlas ; condemned to bear the whole world of suffering :

“ Du stolzes Herz, du hast es ja gewollt,
Du wolltest glücklich sein, unendlich glücklich,
Oder unendlich elend, stolzes Herz !
Und jetzo bist du elend.”¹

These are lines one does not forget. But the exclamation of the first line, which expresses a perilous extreme of self-reliance, becomes self-complacency when Heine's stanza is placed alongside of Goethe's simple and grand

“ Alles geben die Götter, die Unendlichen,
Ihren Lieblichen ganz :
Alle Freuden, die unendlichen,
Alle Schmerzen, die unendlichen,
Ganz.”²

It would be most unreasonable to blame Heine because he employs other and more violent methods than Goethe does—to say, for instance, of a poem like *Ein Jüngling liebt ein Mädchen* (“A young man loves a maiden”), that Goethe would have shrunk from the grotesqueness of the bitter, desperate ending : “ Und wem sie just passieret, Dem bricht das Herz entzwei ” (And he to whom it happens, It breaks his heart in two). It would have been abhorrent to him

¹ Proud heart, 'twas thine own choice,
Thou chosest to be happy, infinitely happy,
Or infinitely miserable, proud heart !
And now thou art miserable.

² What the eternal Gods give to their favourites, they give without alloy—infinite joy, infinite sorrow—without alloy.

for much the same reason that it would have been abhorrent to an old Greek. What is simply new, simply *modern* in the feeling, is justifiable. Even the grotesqueness is in this case artistically led up to.

But at times the grotesque grimace is all that is left of the modern element. Take that famous poem: *Mein Herz, mein Herz ist traurig* ("My heart, my heart is heavy"). It contains an admirable description of a wide landscape, viewed from the height of the old bastion. We see the blue town moat, with a boy fishing from a boat, and away on the other side of the moat, small and clear, we see summer-houses and gardens, men and oxen, meadows and woods, girls bleaching clothes, a turning mill-wheel sending out diamond dust, and at the foot of the old grey tower a sentry-box, with the sentry walking up and down, his gun flashing in the sunlight. H. C. Andersen, writing of this poem, remarks, "And the end is so *affecting*: 'Ich wollt', er schösse mich todt'" (I wish he would shoot me dead). Affecting? No. Startling; for nothing has prepared us for it. The ejaculation is possibly not entirely insincere; but it is so nervous that it is practically meaningless; it is in so far untruthful, that these big words only express a momentary mood, not a serious, determined desire.

Goethe has expressed, if not longing for death, at least reconciliation to the idea of death, in the famous, immortal lines:

"Ueber allen Gipfeln
Ist Ruh.
In allen Wipfeln
Spürest du
Kaum einen Hauch.
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch."¹

¹ O'er all the hill tops
Is quiet now,
In all the tree tops
Hearest thou
Hardly a breath;
The birds are asleep in the trees.
Wait; soon like these
Thou too shalt rest.

It is unnecessary to direct attention to the contrast between the two poet-natures which is revealed by a comparison of this melody in words with Heine's discord; but note, from the purely artistic point of view, how marvellously in keeping all the different parts of the little poem are. It is one breath from the first word to the last: The calm of evening over the forest and in the human soul, the cessation of all desire, the resolution of all discords, the heart, great and tender, feeling itself one with all nature.

Alongside of this perfection, the defects of Heine's lyric effect-style, in its occasional inartistic application, show up only too glaringly. It is akin, in its weaknesses, to the allegorising, fantastic style of the German Romanticists, from whom Heine, the poet, is lineally descended. And yet he is as far from being a genuine Romanticist as he is from being what some consider him, a genuine modern realist.

He calls his *Atta Troll* the last free forest ditty of Romance. Others have, in unfriendly criticism, called his poetry the decomposition process of Romance. "I wrote *Atta Troll*," he says, "for my own amusement, in the whimsical dream-style that prevailed in that Romantic school in which I passed the pleasantest years of my youth, and ended up by thrashing the schoolmaster." But in this case the Romanticism is really only the rich, glittering garment, in which the modern spirit masques, and which it finally throws off. None of the elements of Romance are wanting—animals talk, bears exchange ideas, we listen to a pug-dog's confidences, and we are conducted into a legendary region, the valley of Roncesvalles. Not even the blue flower is wanting:

"Ronceval, du edles Thal,
Wenn ich deinen Namen höre,
Bebt und duftet mir im Herzen
Die verscholl'ne blaue Blume."¹

The dream-world reveals itself to us; great spirit eyes look into ours. The poet, with his guide, goes hunting in the

¹ Ronceval, thou noble valley!
Whensoever I hear thy name,
That blue flower so long departed
O'er my spirit sheds its fragrance.

(BOWRING.)

Pyrenees. This guide has an old mother, who is reputed to be a witch. We are introduced into the witch's hovel, with the stuffed birds, the ghost-like vultures, and at night bears and ghosts perform a burlesque and weird dance.

The spirit as well as the style of this poem is Romantic to a certain point; there are declamations against the clumsy, didactic poetry of the day, against utilitarianism as applied to poetry, and there is literary satire (of Freiligrath, Karl Mayer, Gustav Pfizer) in the style favoured by the Romanticists.

And yet there is sedulous realism in the representation of localities and circumstances. Strictly speaking, the poem is simply an account of a stay which Heine and a young French lady friend make at Cauterets in the Pyrenees, where they see a bear dance in the market-place. The bear escapes from his master, takes flight to the mountains, where he is hunted down, shot, and flayed by Laskaro, the guide. The poet's Juliette gets the skin to lay on the floor by her bed; and Heine gives us the superfluous information that many a night he himself has stood bare-footed on this same skin.

So the tale is realistic enough. The details of the journey too are faithfully reproduced. We get the impression that Heine's description of the little mountain town up to which he clambered, and where the children danced in a circle to the accompaniment of their own singing, exactly corresponds with what he saw and heard. Even the refrain of the song: *Girofflino, Girofflette*, is doubtless the real one.

Nevertheless the finest, most powerful parts of this poem are not in the least realistic. They are visions. And the finest vision is that in which by night from the window of the cottage the poet watches the whole Wild Hunt tear three times round the horizon. He never did finer figure-painting than the passage in which we follow the shining figures across the darkness of the night sky—Diana, the fairy Abunde, and the beautiful Herodias, in wild wantonness playing at ball with the Baptist's bloody head.

A parallel may be drawn between Heine's art and that of Rembrandt. There is nothing academic about either of them; both bear the distinct stamp of modernity. But

when we call Heine a great realistic poet, we make an assertion of the same qualified truth as when we call Rembrandt the great colourist. Rembrandt cannot be said to be one of the greatest colour-realists, for the reason that several painters surpass him in the power of reproducing local colour and its exact value, and of showing the actual form and colour of an object seen in half darkness. It is not colour, but light, that is the main thing with Rembrandt.¹ To him light is life; the battle of life is the battle of light, and the tragedy of life is the tragedy of light, struggling and dying in damp and darkness. To indicate in what his real greatness as a painter lies, he ought rather to be called a luminist (an expression of Fromentin's) than a colourist, if by luminist we understand an artist whose specialty is the apprehension and treatment of light. He sometimes sacrifices drawing, even painting, in his eagerness to produce some effect of light. Think, for example, of the badly painted corpse in the *Lesson in Anatomy*. But it is exactly what makes him less successful than the realists in tasks requiring absolute truthfulness—the painting of hands, the exact reproduction of stuffs—that makes him so great when he causes light to express what it alone indicates to him, the inner life, the world of waking visions.

Something similar to this is the case with Heine. How few real figures this great poet has bequeathed to us! Those who would measure his deserts by what he has done in this way find themselves obliged to fall back upon that crude, grotesque sketch of an old Jew servant, Hyacinth, as his best character.

No, if Heine is to be judged by his pictures of real life, many an inferior poet surpasses him.

But think of his visions, of the world of waking dreams in his poems and in his prose! As a rule he starts closer to earth than other poets, but presently, above the darkness of earth a gleaming vision appears—and disappears.

This is felt even in such small poems as the one already referred to as containing the talk in the fisherman's cottage about the Ganges and Lapland.

¹ Cf. Fromentin: *Les maîtres d'autrefois*.

Think too of the way in which Heine calls up the image of Napoleon before his readers. In the *Two Grenadiers* it has the effect of a vision. The words, "Dann reitet mein Kaiser wohl über mein Grab" ('Tis my Emperor riding, right over my grave), are like a revelation in the darkness of night, illuminated by the glitter of swords. In the equally admirable description in the *Reisebilder*, the vision is conjured up in the form of a recollection of childhood.

Or remember how Heine brings the image of Jesus before us. In the poem *Frieden* ("Peace") he sees him, robed in glittering white, striding over the waves. In *Deutschland, ein Wintermärchen* ("Germany, a Winter's Tale"), he paints a grey, winter morning on the Paderborn heath; when the mist rises, he sees by the side of the road, in the dawning light, a wooden crucifix with the image of the great enthusiast, who desired to save mankind, and now hangs there "as a warning to others."

"Sie haben dir übel mitgespielt,
Die Herren vom hohen Rathe."¹

The heart-felt sadness, the bitter humour, that find expression in familiar, disparaging comment, heighten the impression of human grandeur, of solemn horror, much as this same impression is intensified when Hamlet, hearing his father's ghost under ground, calls: "Well said, old mole! Canst work i' the earth so fast?" In the flash of Heine's wit the reader sees Jesus, not now as the Prince of Peace, but as the man who scourged the desecrators of the Temple and sent fire upon earth.

The Winter's Tale is, taken as a whole, a characteristic example of Heine's artistic procedure. All the twenty-seven divisions of the long poem are constructed on the same plan. They begin close to earth, materially, with reminiscences of travel, vulgar realistic impressions; then the writer, without warning, by unnoticeable transitions, rises to the height of passion, to powerful pathos, wild

¹ A sorry trick they played thee indeed,
The lords of the council stately.

(BOWRING.)

contempt, glowing admiration, destructive or constructive enthusiasm, divine madness that, as it were, rolls thunderbolt on thunderbolt; and then all sinks back once more into the grey dulness of everyday events and situations.

Heine arrives at Cologne, sups on an omelet and ham, drinks a bottle of Rhenish wine, and then saunters out into the streets. He calls the town's past days to mind: here the priests had free play, here men and books were burned at the stake; here stupidity and malice wanted like dogs on the open street. Suddenly in the moonlight the Cathedral, the great spiritual Bastille, appears to his sight and arouses his wrath. As he saunters along, he catches sight of a figure behind him which it seems to him he ought to know. And now we glide into a perfectly new world, the world of vision. The figure follows him as if it were his shadow, stopping when he stops. He has often noticed it beside him before, when he sat late at night at his desk. Under its cloak it holds, and always has held, something that glitters strangely and that resembles an axe, an executioner's axe. This figure is the poet's lictor, who follows his master, instead of preceding him as the Roman lictor did.

In the succeeding divisions Barbarossa reveals himself in the same visionary style, coming and going twice.

Heine is an epoch-maker, not only in German lyric poetry, but in poetry in general. He introduced a new style, the combination of sentiment and humour in lyric poetry, and a new idea, the introduction of prose into poetry, either by way of foil or by way of parody. His position as epoch-maker is due to his historic position, to his having lived at the period when Romantic perversion of reality was giving way to pessimistic realism; this explains the fusion of the two elements which we find in his writings.

Hence, too, it comes that the most characteristic domain in the province of his art is the domain of chiaroscuro, a chiaroscuro akin to Rembrandt's.

To make the central objects stand out from the shadow or half-darkness in which they are concealed; to make light, natural light, produce a ghostly, supernatural effect by con-

juring it forth from a sea of dark shadow-waves, bringing it flickering or flaring out of half-darkness ; to make darkness penetrable, half-darkness transparent—this is Rembrandt's art.

Heine's, which is closely related, consists in gradually, imperceptibly, conjuring forth out of the world of reality, and back into it again, a perfectly modern, fantastic dream-world.

At times the vision is in a full blaze of light, and the reality hidden in black darkness ; but presently the vision fades, and the reality gradually emerges into the light.

XV

HEINE AND GOETHE

It has already been mentioned that Heine, when a student in Bonn, conceived an enthusiastic admiration for the founder of the Romantic school. A. W. Schlegel's personality was as attractive to him as his teaching. In Schlegel, Heine admired the man who had guided German poetry from artificiality to truth. He was dazzled, too, by the fashionable professor's aristocratic bearing, his knowledge of the world, his acquaintance with the good society and famous people of the day.

He was also touched by the kindly interest which Schlegel showed in himself and his first literary efforts. It was to Schlegel that he was indebted for his early initiation into the secrets of metrical art, and for something more valuable still, confidence in his own powers and his future.

In Heine's first prose article, that on Romanticism, written in 1820, he expresses his gratitude and makes his Romantic confession of faith in the same breath. He protests against the idea of Romanticism being "a mixture of Spanish enamel, Scotch mists, and Italian jingle"; no, Romantic poetry ought not to be obscure and vague; its images may be as plastic in contour as those of classic poetry. "Hence it is," he writes, "that our two greatest Romanticists, Goethe and A. W. Schlegel, are at the same time our greatest plastic artists." And he names Goethe's *Faust* and Schlegel's *Rome* in the same breath, as models of plastic outline, concluding pathetically: "O, that those who love to call themselves Schlegelians would lay this to heart!" This passage should be noted by those whose only knowledge of Heine's connection with Schlegel is derived from the low attack on the latter's private life in *Die Romantische Schule*. It was to A. W. Schlegel, moreover,

that Heine addressed his three first sonnets. In the earliest he thanks him for his personal kindness, and declares his own great indebtedness to him ; in the second he extols him for the service which he has rendered to German poetry by banishing that caricature in hoop and patches which in his day figured as the Muse ; in the third he praises him for his introduction of English, Spanish, early German, Italian, and Indian poetry into modern German literature. The tone is enthusiastic :

“ Der schlimmste Wurm : des Zweifels Dolchgedanken,
Das schlimmste Gift : an eigner Kraft verzagen,
Das wollt’ mir fast des Lebens Mark zernagen ;
Ich war ein Reis, dem seine Stützen sanken.

Da mochtest du das arme Reis beklagen,
An deinem güt’gen Wort lässt du es ranken,
Und dir, mein hoher Meister, soll ich’s danken,
Wird einst das schwache Reislein Blüthen tragen,” &c.¹

It is under this first Romantic influence that Heine writes his earliest, purely Romantic poems in archaistic style, verses like :

“ Die du bist so schön und rein,
Wunnevolles Magedein,
Deinem Dienste ganz allein
Möcht’ ich wohl mein Leben weihn.

Deine süßen Aeugelein
Glänzen mild wie Mondenschein,
Helle Rosenlichter streun
Deine rothen Wäengelein.”

This reminds us forcibly of Tieck’s earliest verses, those introduced into his tales. In the one little poem from which these stanzas are taken, we come upon Wunne, Magedein, Aeugelein, Wäengelein, Mündchen, weiland, a whole string of diminutives and archaisms.

¹ The most dangerous worm—doubt, with its dagger tooth ; the most deadly poison—distrust of one’s own powers, were eating away my life ; I was a sapling bereft of its supports.

Thou hadst pity on the poor sapling, thou gavest it the support of encouraging words ; if ever the weak sapling blossoms, thine, great master, be the praise.

Heine's next model was a genial, true poet, who died in 1827, at the early age of thirty-one—Wilhelm Müller, the author of the *Müllerlieder*, particularly well known from Schubert's musical setting, and of the *Griechenlieder*, which were equally admired in their day. A son of Wilhelm Müller's is the well-known German-English philologist, Max Müller, whose novel, *Deutsche Liebe*, the story of the tender love of a young German savant for a sickly, bed-ridden princess, is said to be based on events in his father's life.

On the 7th of June 1826, Heine writes to Müller: "I am magnanimous enough to confess frankly that the resemblance of my little Intermezzo metre [the one most frequently employed by Heine] to your usual metre is not purely accidental; the secret of its cadence was in all probability learned from your verses." He goes on to explain that he had early felt the influence of the German popular ballad and song, and that at Bonn, Schlegel had initiated him into the art of verses; "but," he adds, "it is in your verse that I seem for the first time to have found the clear ring, the true simplicity, which I have always aimed at. How clear, how simple your poems are, and they are one and all popular poems. In mine only the form is popular; the ideas are those of conventional society."

It was from Müller that Heine first learned how to evolve new popular forms out of the old. To behold as it were with our own eyes the birth and growth of Heine's style, we only need to set certain of his verses alongside of Müller's.

Müller writes:

"Wir sassen so traulich beisammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach."

And Heine:

"Wir sassen am Fischerhause
Und schauten nach der See,
Die Abendnebel kamen
Und stiegen in die Höh'."

How closely this last stanza resembles such a stanza of Müller's as :

“Die Abendnebel sinken
Hernieder kalt und schwer,
Und Todesengel schweben
In ihren Dampf umher.”¹

These are the introductory lines of a long, beautiful poem called *Hirtenbiwouak in der römischen Campagna*, the most important part of which is the shepherd's song of longing for his sweetheart. How much Heine must have learned from such a verse as that which describes the young girl:

“Darunter sitzt ein Mädchen,
Die Spindel in der Hand,
Und spinnt und sinnt und schauet
Herab in's eb'ne Land.”

We do not find Wilhelm Müller marring the impression of his idyll by any sudden revulsion of mood; there is nothing of the devil in him; the gentle andante is maintained to the end of the piece. But it is not in this that the principal difference between his style and Heine's lies; for Heine at times retains his tranquil mood throughout a whole poem. The essential difference is the extraordinary condensation of Heine's style, as compared with Müller's. He gives in one verse, at most two, what the other requires ten to express.

The novelty in his lyric style is its unparalleled condensation. The poems are all epitomes. They present us with a spiced, fragrant essence of passion, experience, bitterness, mockery, wit, emotion, and fancy; an essence of poetry and prose in combination. Psychologists talk of a condensation of thought;² in comparison with the pupil's thought, the master's is condensed. In the history of all mechanism, increasing condensation is to be observed. Once there were only church clocks; now people carry clocks in their pockets. That is to say, the mechanism which once required for its wheels and springs the space provided by a church clock, now finds room enough in

¹ Wilhelm Müller: *Gedichte*, i. p. 26; “Thränenregen,” p. 194; “Dasselbe noch einmal.”

² Lazarus: *Das Leben der Seele*, 2nd edition, p. 229.

a watch. In like manner, many an old tragedy does not contain more thoughts or more feeling than a Heine poem of two or three verses.

Heine's short stanza has, then, two advantages over Wilhelm Müller's—more passion, and much greater condensation of style.

In his favourite short iambic metre, Heine is influenced by Wilhelm Müller, in his trochees he resembles another Romantic, far more Romantic poet, Clemens Brentano. In Heine's *Romancero* there are some curious correspondences with Brentano's *Romanzen vom Rosenkranze* ("Romances of the Rosary"). These latter were written before *Romancero*, but as they were not published till 1853, Heine cannot possibly have been influenced by them.

In the second of the *Rosary Romances* we read of the hero, Cosmo, that :

"Aus dem Wasserspiegel mahnt
Ihn des Alters ernste Bote :
Du wirst bald die Schuld bezahlen,
Spricht des Hauptes Silberlocke."¹

In Heine's posthumous poem *Bimini*, one of the divisions begins :

"Einsam auf dem Strand von Cuba,
Vor dem stillen Wasserspiegel,
Steht ein Mensch und er betrachtet
In der Flut sein Konterfei.

Eben nicht mit sonderlichem
Wohlgefallen scheint der Greis
In dem Wasser zu betrachten
Sein bekümmert Spiegelbildniss."²

Metre, situation, idea are identical in the two passages.

¹ The solemn messengers of age, the white locks of the man who gazes at him from the water-mirror, cry : Soon thou must pay thy debt.

² On the shore of Cuba's island
Stands an old man solitary,
Gazing at his own reflection
In the tranquil water-mirror.

Not with any special pleasure
Does the sad and aged man
See beneath him in the water
His own image, sorrowful.

There is also a certain resemblance between the tale of a mystery-book in the Ninth Romance of the Rosary and the story of the beautiful casket in Heine's poem of *Jehuda ben Halevy*.¹ Only that Brentano's story of the passing of the mystery-book from hand to hand, through many ages, merely opens up to us a Romantic wonder-world, whereas Heine's tale of the wanderings of the casket is at the same time a jest at the vicissitudes of life: the pearls first belong to Smerdis, who gives them to Atossa, then to the great Alexander, who gives them to Thais, then in course of time to Cleopatra, to a Moorish sultan, to the regalia of Castille, and to the Baroness Solomon Rothschild, in a compliment to whom the life-history of the casket terminates.

It is quite certain that Heine is indebted to Clemens Brentano for the subject of what in Germany is the best known and most sung of all his songs, the song of *Lorelei*, "Ich weiss nicht was soll es bedeuten."

As far back as 1802 Brentano had published, in his *Godwi*, a ballad entitled "*Lorelei*." It is not the story of a siren, but of a young girl of Bacharach on the Rhine, who was so beautiful that all men fell in love with her. She was accused of witchcraft. But the bishop, who ought to have condemned her to be burned, fell in love with her himself. She desires to die, for the one man she loves will have nothing to say to her and has gone away; so, on her way to the convent to which the bishop is sending her, she climbs a high cliff, *Lurelei* (*Ley* means slate-rock), and in despairing longing for her beloved, throws herself into the Rhine.

This ballad suggested to a writer called Nikolaus Vogt the fabrication of a Rhine legend, which he published in 1811, passing it off as an old one. In it *Lorelei*, on her way to the convent, sees the man of her heart sail past her on the Rhine, and throws herself from the cliff in grief at having failed to win him. Three of her adorers follow her to a watery grave. Hence a rock in that neighbourhood

¹ Cf. Eduard Grisebach: *Die deutsche Litteratur*, p. 254, &c.; where, however, a definite influence is insisted on, regardless of Heine's priority.

is known by the name of the Dreiritterstein (Rock of the Three Knights). The last incident was perhaps suggested by the ending of Brentano's poem :

“ Wer hat dies' Lied gesungen ?
Ein Schiffer auf dem Rhein.
Und immer hat geklungen
Vom hohen Felsenstein :
Lore Lay !
Lore Lay !
Lore Lay !
Als wären es unser Drei.”¹

From this fabricated legend a certain Count Loeben, in 1821, took the theme for a poem, *Lorelei*,² in which the young girl who drowns herself is transformed into a mermaid, whose singing lures into the depths those who are sailing past :

“ Da wo der Mondschein blitzet
Um's hohe Felsgestein,
Das Zauberfräulein sitzt
Und schauet auf den Rhein.

Es schauet herüber, hinüber,
Es schauet hinab, hinauf,
Die Schiffelein ziehen vorüber,
Lieb' Knabe, sieh nicht auf !

Sie singt dir hold am Ohre,
Sie blickt dich thöricht an,
Sie ist die schöne Lore,
Sie hat dir's angethan,” &c.³

Now take Heine's world-famed poem, first a students' song, then a popular song, melting and thrilling with the tender harmony of melody and words. The direct imitation is unmistakable. The theme is the same, the metre is

¹ Who was it sang this song? A boatman on the Rhine. And still we heard the cry, from the high cliff o'erhead: “Lore Lay! Lore Lay! Lore Lay!” Me-seemed that we were three.

² A. Strodtmann: H. Heine's *Leben und Werke*, 2nd edition, i. 696.

³ Where the moonlight glitters on the lofty cliff, there the magic-maiden sits, and gazes on the Rhine. She looks across the stream, looks up the stream and down; softly the boats glide past—look not on her, O youth! She sings so sweetly in your ear, she looks at you bewitchingly; she is the lovely Lore, and in her spells you're caught.

the same, even some of the rhymes are the same : "blitzet—sitzet ;" instead of "an—gethan, Kahn—gethan." But what a difference ! Feeling has been added. First the personal starting - point, the inexplicable melancholy of the narrator and his inability to banish the old legend from his thoughts, then the instantaneous, clear, definite picture of the landscape :

" Die Luft ist kühl, und es dunkelt,
Und ruhig fließt der Rhein,
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr gold'nes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar."¹

And something more has been added — that element of dæmonic passion which the earlier manipulators of the theme were unable to communicate to it. Heine here represents an elemental luring power, akin to that delineated with simpler means and more powerful effect by Goethe in *Der Fischer*. But Goethe, in conformity with his nature, describes a tranquil, enchanting ensnarement ; Heine, in conformity with his, an instantaneous, irresistible, maddening bewitchment.

A still more profound insight into Heine's art, in the making, and into the manner in which his fancy deals with a theme, is perhaps to be gained by observing how he makes use of a subject which offers itself to him in prose.

In Henri Beyle's book, *De l'amour*, he evidently found the three following anecdotes, translated from the Arabic.

1. Sahid ben Agba one day asked an Arab : " Of what

¹ The cool air darkens, and listen,
How softly flows the Rhine !
The mountain peaks still glisten
Where the evening sunbeams shine.

The fairest maid sits dreaming
In radiant beauty there.
Her gold and her jewels are gleaming,
She combeth her golden hair.

(E. LAZARUS.)

tribe art thou?" "Of that tribe," answered the Arabian, "in which men die when they love." "Then thou art of the tribe of Asra?" "Yea, verily, by the Lord of Kaaba!" "Whence comes it that ye love thus?" "Our women are beautiful, and our young men chaste." 2. A man once asked Arua ben Hezam of the tribe of Asra: "Is it true that ye love with a tenderness surpassing that of all other men?" "It is true," answered Arua. "Thirty young men of my tribe have I seen carried off by death, whose only sickness was that of love." 3. An Arab of the tribe Beni-Fazarat said one day to an Arab of the tribe Beni-Asra: "Ye think that to die of love is a sweet and noble death; whereas it is nought but weakness and foolishness." "Thou would'st not speak so," answered the other, "had'st thou seen the great dark, long-lashed eyes of our veiled women, seen their teeth gleam between their brown lips when they smile."

Here we have the origin of Heine's famous *Der Asra*: "Täglich ging die wunderschöne." He first paints the place for us—the garden with the fountain whose white waters flash; then he shows us the slave, standing there every day when the sultan's daughter comes to walk, paler every day; then he tells how the princess one evening closely questions the slave: "I would know thy name, thy race, thy family . . .":

"Und der Sklave sprach: 'ich heisse
Mohamet, ich bin aus Yemen
Und mein Stamm sind jene Asra,
Welche sterben, wenn sie lieben.'" ¹

Heine, as we see, has disdained all explanations. We enjoy the marvellous conciseness of these monumental words, this power as it were of hewing out the speech in stone. But what, on closer investigation, is the spiritual substance of the poem? Not much more than a laconic combination of the words love and death. It is the same

¹ Spake the youthful slave, "My name is
Mahomet, I come from Yemen;
And by birth I am an Asra,
One who dieth when he loves."

(E. LAZARUS.)

combination that is to be found in all Heine's youthful poems, in the shape of love and suffering, love and poison, love and suicide—in Alfred de Musset, too, there is the same stereotyped coupling of *l'amour* and *la mort*.

Here, as in general with Heine, the expression is epigrammatic, therefore quite simple.

We have now sufficient material before us to give us a certain insight into the formation of Heine's poetic style. It will be interesting to study it finished and fully developed.

We may start from the last-mentioned poem with its epigrammatic point. It is characteristic of Heine that neither here nor elsewhere does he deeply concern himself with the true inwardness of a feeling; he only, as a rule, points and sharpens the expression of it. This is the case even with the feeling of love, which he has treated more frequently than any other. And it is characteristic of his want of the power to put himself in another's place, that it has only been possible for him to give expression to masculine love; he has never put a passionate utterance of feeling into the mouth of a woman.

Nothing would have been more impossible for Heine than to write such a poem as Goethe's famous:

“Freudvoll und leidvoll,
Gedankenvoll sein,
Langen und bangen
In schwebender Pein,
Himmelhoch jauchzend,
Zum Tode betrübt,
Glücklich allein
Ist die Seele die liebt.”¹

¹ Gladness
And sadness
And pensiveness blending;
Yearning
And burning
In torment ne'er ending;
Sad unto death,
Proudly soaring above,
Happy alone
Is the soul that doth love.

(BOWRING.)

For this is the living delineation of a woman's heart, this is the very inner life of love, its pulsation, its oscillation between bliss and woe. The epigrammatic quality of Heine's style alone would make such an unfolding of the emotional life impossible. And there is the same concentration when he narrates an event. It is a condensation without parallel in poetry; he produces his effect by making the briefest possible statement or suggestion. As an example of this take the lines:

“Es war ein alter König,
 Sein Herz war schwer, sein Haupt war grau;
 Der arme, alte König
 Er nahm eine junge Frau.
 Es war ein schöner Page,
 Blond war sein Haupt, leicht war sein Sinn,
 Er trug die seid'ne Schleppe
 Der jungen Königin.”¹

Observe the telling effect of the inversion: “Blond war sein Haupt;” it is as if the verse began to rejoice and dance. Then comes the end:

“Kennst du das alte Liedchen?
 Es klingt so süß, es klingt so trüb;
 Sie mussten beide sterben,
 Sie hatten sich viel zu lieb.”²

This is admirable. But we are not told the story; we only suspect it as we suspect the story of the slave and the sultan's daughter. And here again love is coupled with death.

¹ There was an aged monarch,
 His heart was sad, his head was grey;
 This foolish, fond old monarch
 A young wife took one day.

There was a handsome page, too,
 Fair was his hair and light his mien;
 The silken train he carried
 Of the beautiful young queen.

(BOWRING.)

² Dost know the ancient ballad?
 It sounds so sweet, it sounds so sad:
 Both of them had to perish
 Too much love to each other they had.

A certain emptiness in Heine's conception of love strikes us here again. This love has no real substance, no spiritual significance. It was not till shortly before he lay down upon his death-bed that Heine began to describe a love that has real inward substance. The love of the *Buch der Lieder* is for the most part wrath excited by coldness or faithlessness, an unfruitful thing, that awakens no sympathy. The later of the love-poems are frequently sensual or frivolous, and the more exaggerated the expression, the less are we affected by the value of the feeling :

“ Mein Herz ist wie die Sonne,
So flammend anzuseh'n.
Und in ein Meer von Liebe
Versinkt es gross und schön.”¹

There is too much self-observation and too much boastfulness in this youthful rodomontade. And it is the same with :

“ Ich hab' dich geliebet und liebe dich noch,
Und fiele die Welt zusammen,
Aus ihren Trümmern stiegen doch
Hervor meiner Liebe Flammen.”²

Admitting that this is probably so expressed for the sake of artistic effect, we must also admit that the style is a good, perfectly modern style. We can see it all with the mind's eye. The heart sinks like the sun into a sea. From the ruins of the world rise the flames of love. And still more powerful and much more picturesque is the scene in which the name of Agnes is written on the vault of heaven. What is wanting is substance in the feeling. Think, for

¹ My heart is like the sun, dear,
Von kindled flame above ;
And sinks in large-orbed beauty
Within a sea of love.
(E. LAZARUS.)

² I have loved thee long, and I love thee now,
And, though the world should perish,
O'er its dying embers still would glow
The flames of the love I cherish.
(LELAND.)

the sake of comparison, of those profoundly human lines of Goethe's :

“Kannst jeden Zug in meinem Wesen,
Spähstest, wo die reinste Nerve klingt,
Konntest mich mit einem Blicke lesen,
Den so schwer ein sterblich Aug' durchdringt.”¹

—or of the following, which complete the impression :

“Tropfstest Mässigung dem heissen Blute,
Richtetest den wilden, wirren Lauf,
Und in deinen Engelsarmen ruhte
Die zerstörte Brust sich wieder auf.”²

This is the expression of the healthiest, fullest, mutual sympathy, of love's gratitude, of perfect understanding. For such feeling Heine did not find expression until, with the shadow of death upon him, he loved *la Mouche*, the guardian angel of his death-bed. Until then it is never the healthy, tranquillising, happy element in love that he concerns himself with. It is in another domain that he is master. The modern poet, he reproduces passionate desire with a Correggio-like blending of colours and tones that is more effective than Goethe's antique limpidity. With Goethe desire is Greek or Italian. Think, for instance, of the poem of the orange :

“Ich trete zu dem Baume
Und sage : Pomeranze !
Du reife Pomeranze ;
Du süsse Pomeranze !
Ich schüttle, fühl', ich schüttle,
O fall in meinen Schoos !”³

¹ Thou knewest every impulse of my nature, thine eye detected where the nerve thrilled keenest, thou couldst read me at a glance, me, so impenetrable to mortal eye.

² The hot blood by thee was tempered, the wild, aimless course by thee directed ; and in thine angel arms the torn breast found rest and healing.

³ I take my stand beneath the tree,
And cry : O orange !
O orange ripe !
O orange sweet !
Feel, feel how I shake thy tree !
O fall into my lap !

Then compare the feeling, the glow, the fragrance, the exuberance of such a poem of desire as Heine's wonderful: *Die Lotosblume ängstigt sich vor der Sonne Pracht* ("The lotus-flower is fearful of the sun's resplendent beam").

It is very characteristic of the two poets that (as has already been noted), whenever the representation of love-longing glides into a delineation of foreign lands, Goethe prefers to paint Italy, Heine Hindostan. In Mignon's song of longing, without a superlative or a diminutive, with a power like that of a God, Goethe summons before our eyes the picture of the classic land where the citrons bloom. There is a power in it all, a force in each distinguishing trait, that Heine does not attain to. But compare this with the bewitching sweetness of Heine's *Auf Flügeln des Gesanges* ("Oh, I would bear thee, my love, my bride, afar on the wings of song"), the dreamy longing, the charm and the mystery of the perspective that opens out to us:

"Es hüpfen herbei und lauschen
Die frommen, klugen Gazelln,
Und in der Ferne rauschen
Des heiligen Stromes Welln."¹

This is an immortal stanza. Goethe, even when he gives the reins to longing, is always, like his own goldsmith of Ephesus, the great, wise heathen, who makes images of the gods; in Heine's visionary brain there was that particle of divine frenzy without which it had been impossible for the Düsseldorf merchant's son to understand and reproduce the fatalistic, self-effacing dreaminess of ancient India.

Heine's peculiarities of style stand out even more sharply against the background of Goethe's, when we compare the way in which the two give expression to what is not exactly desire, but the pure longing of love.

Think of the following lines, which Goethe puts into Mignon's mouth:

¹ Gazelles come bounding from the brake,
And pause, and look shyly round;
And the waves of the sacred river make
A far-off slumb'rous sound.

(Sir THEODORE MARTIN.)

“Nur wer die Sehnsucht kennt, weiss was ich leide,
 Allein und abgetrennt von aller Freude,
 Seh' ich an's Firmament nach jener Seite.
 Ach, der mich liebt und kennt, ist in der Weite.—
 Es schwindelt mir, es brennt mein Eingeweide.
 Nur wer die Sehnsucht kennt, weiss was ich leide.”¹

This is the master in the fulness of his power. Much art has been expended in the representation of the wearing monotony of longing—the five doubly rhyming lines, the languishing metre—interrupted by the audacious, realistic expression: “Es schwindelt mir, es brennt mein Eingeweide.”

Now compare with this, one of Heine's most perfect expressions of pure love-longing, and we shall see what the plastic fancy and the perfected laconicism of style which we traced in course of development have succeeded in producing for time and eternity:

“Ein Fichtenbaum steht einsam
 Im Norden auf kahler Höh'.
 Ihn schläfert: mit weisser Decke
 Umhüllen ihn Eis und Schnee.

Er träumt von einer Palme,
 Die fern im Morgenland
 Einsam und schweigend trauert
 Auf brennender Felsenwand.”²

¹ My grief no mortals know, except the yearning!
 Alone, a prey to woe, all pleasure spurning,
 Up towards the sky I throw a gaze discerning.
 He who my love doth know seems ne'er returning;
 With strange and fiery glow *my heart is burning*.^{*}
 My grief no mortals know, except the yearning.

(BOWRING.)

² A pine-tree stands alone on
 A bare bleak northern height;
 The ice and snow they swathe it
 As it sleeps there, all in white.

'Tis dreaming of a palm-tree,
 In a far-off Eastern land,
 That mourns, alone and silent,
 On a ledge of burning sand.

(Sir THEODORE MARTIN.)

^{*} In the original, *my bowels are burning*.

This is hardly rhymed. The only real rhyme is the very commonplace *Land* and *Wand*. The pine dreams in the snow, the palm grieves dumbly in the burning heat—that is all. It is not seen, it is fancied or invented, hence it cannot be painted (though I did once see a painting of it in a German exhibition, an idiotically absurd, double picture); but it is, nevertheless, an unforgettable, an immortal poem. And the reason is that the symbol is so marvellously effective in its simplicity—these two clear outlines instinct with feeling, which express the impossibility of overcoming the obstacle which prevents the union of two who really belong to each other.

If Goethe's strength lies in the expression of healthy feelings, comparatively simple and uncomplicated, Heine's lies in the expression of complex modern feeling, of feelings whose unsound state is the result of painful experiences. Goethe could never have written the following lines, with their jarring contrasts and enigmatical meaning :

“ Wenn ich in deine Augen seh'
 So schwindet all mein Leid und Weh :

 Doch wenn du sprichst : ich liebe dich !
 So muss ich weinen bitterlich.”¹

Why must he weep? I have heard the naïve answer: Because she is lying. Alas! it is not such a simple matter as that. He has heard these words from other lips, lips which have now ceased to utter words of love; he knows how long such a passion as a rule lasts, and the sound of her voice startles him out of his forgetfulness—he doubts the durability of her feeling or the durability of his own.

It is very interesting to note the way in which Heine had wrestled with these words. Originally the last line

¹ Whene'er I look into thine eyes,
 Then every fear that haunts me flies :

 But when thou sayest : “ I love thee ; ”
 Then must I weep, and bitterly.

(SIR THEODORE MARTIN.)

was: "Dann wein' ich still und bitterlich." Then the word "bitterlich" was altered to "freudiglich," which changed the original tenor of the poem, and finally the line received its present form.¹

Heine was not happy enough and not great enough to attain to reconciliation with existence. It was not possible, apart from all else, that the man who was so long an exile, so long sick to death, should look upon life with the same eyes as the man who was thoroughly sound and healthy, in affluent circumstances, honoured by the great majority, the friend of his sovereign. Hence the expressions of revolt, of bitterness, and of cynicism so frequently to be found in Heine are exceedingly rare in Goethe. Goethe, as a rule, puts them into the mouth of his Mephistopheles. Heine, who was destitute of the dramatic faculty, is himself responsible for every outburst, because he always speaks in his own name. Goethe's bitterest utterances, moreover, are not contained in his works. It is only in the *Paralipomena* to *Faust*, for instance, that we find this passage:

"Nach kurzem Lärm legt Fama sich zur Ruh,
Vergessen wird der Held so wie der Lotterbube,
Der grösste König schliesst die Augen zu,
Und jeder Hund beisst gleich seine Grube."²

Heine dwells upon the ideas which Goethe only calls up to banish again. Goethe, too, can be blasphemous. He wrote that poem which is so frequently quoted, so seldom understood: *Wer nie sein Brod mit Thränen ass* ("He that with tears did never eat his bread"). It is a bitter, passionate appeal against the ordering of the world. But its bitterness is a bitterness that is choked with tears, not the wild and desperate bitterness of Heine's splendid *Fragen*

¹ H. Hüffer: *Aus dem Leben Heinrich Heines*, p. 153.

² Fame's short-liv'd turmoil o'er, she sleeps,
Hero and waif, oblivion's their doom;
The greatest king, life o'er, his eyes doth close,
And straightway every dog defiles his tomb.
(J. B.)

("Questions"), or the poem *Lass die heiligen Parabeln* ("Holy parable discarding"), in which occur the lines:

"Warum schleppt sich blutend, elend,
Unter Kreuzlast der Gerechte,
Während glücklich als ein Sieger
Trabt auf hohem Ross der Schlechte?"

Also fragen wir beständig,
Bis man uns mit einer Hand voll
Erde endlich stopft die Mäuler,
Aber ist das eine Antwort?"¹

The expression is here, as usual with Heine, on a lower plane, more terrestrial, more boldly outspoken, yet by no means unworthy of the subject.

Outbursts of satiety and weariness of life are not infrequent with him. We do not need to search long among his poems to find expressions of the mood of having done for good and all with principle, with endeavour. Nothing of this kind is to be found in Goethe. His *Vanitas vanitatum*, the song *Ich hab' meine Sache auf Nichts gestellt* ("My trust in nothing now is placed") has, very significantly, become a convivial drinking song. In other words, there is no real, bitter earnest about Goethe's desperation; therefore it soon changes into jovial recklessness. Goethe has not Heine's overpowering feeling of the misery of life, and in so far he is really less Christian.

If it is instructive to compare the two poets' lyric expression of fatalistic indifference, it is equally so to compare their expression of the feeling of aspiration, of manly resolve. In this case we may take the song *Feiger Gedanken* ("Cowardly Thoughts") from *Claudine von Villa Bella*, as characteristic of

¹ Wherefore bends the Just One, bleeding
'Neath the cross's weight laborious,
While upon his steed the Wicked
Rides all-proudly and victorious?

Thus are we for ever asking,
Till at length our mouths securely
With a clod of earth are fastened—
That is not an answer, surely?
(BOWRING).

Goethe ; it might serve as a motto for his conduct throughout life. One can hardly imagine a more vigorous expression of manly determination than that of the lines: "Allen Gewalten zum Trutz sich erhalten," &c. (A bold front shown, to powers of earth and heaven).

Compare with this Heine's poem, *An die Jungen* ("To the Young"). The impetuous rush of the rhythm and the picturesque quadruple rhyme would alone suffice to make this a splendid, fascinating composition. The first verse, with its allusion to the golden apples which Hippomenes dropped in front of Atalanta, is a whole poem in itself :

"Lass dich nicht kirren, lass dich nicht wirren
Durch goldne Aepfel in deinem Lauf.
Die Schwerter klirren, die Pfeile schwirren,
Doch halten sie nicht den Helden auf."¹

From the picture and example of the hero, who will not be stopped in his career, we pass to that of Alexander. What is wanted is determination and boldness :

"Ein kühnes Beginnen ist halbes Gewinnen,
Ein Alexander erbeutet die Welt,
Kein langes Besinnen ! Die Königinnen
Erwarten schon kniend den Sieger im Zelt.
Wir wagen und werben ! besteigen als Erben
Des alten Darius' Bett und Thron.
O süßes Verderben ! o blühender Sterben !
Berauschter Triumphtod zu Babylon !"²

¹ Heed not the confusion, resist the illusion
Of golden apples that lie in thy way !
The swords are clashing, the arrows are flashing,
But they cannot long the hero delay.
(BOWRING.)

² A daring beginning is half way to winning,
An Alexander once conquered the earth !
Restrain each soft feeling ! the queens are all kneeling
In the tent, to reward thy victorious worth.
Surmounting each burden, we win as our guerdon
The bed of Darius of old, and his crown ;
O deadly seduction ! O blissful destruction !
To die drunk with triumph in Babylon town.
(BOWRING.)

Upon victory follows the homage of the queens, then sweet perdition, seductive ruin, death in the intoxication of triumph—what Sardanapalian sentiment in this appeal to youth, this exhortation to relentless determination! The fight here is for honour, and for women as the spoil of battle, not that struggle for the combatant's own individual freedom, of which Goethe writes so simply :

“Nimmer sich beugen,
Kräftig sich zeigen,
Rufet die Arme
Der Götter herbei.”¹

Goethe's feeling is purer and fuller, the music of his language is simpler ; with Heine the melody is, as it were, gorgeously orchestrated. In Goethe's case there is nothing for the eye, not a single picture. It is characteristic that his idea is the grander, Heine's the more modern, more complex, just as Heine's metrical expression is more sensuously insinuating, produced by an art which devotes more attention to detail.

Now take a picturesque, descriptive subject—the Three Kings of the East, as they are called to mind at the Feast of the Epiphany. It is treated in a broad, lively, popular, genuinely naïve manner in Goethe's *Epiphanias*: “Die heil'gen drei König' mit ihrem Stern” (The Three Kings of the East with their Star). The three kings, the white, the brown, and the black, are described as they appeared when they went about, dressed up, from house to house in the country; and the poem ends :

“Die heil'gen drei König' sind wohlgesinnt,
Sie suchen die Mutter und das Kind,
Der Joseph fromm sitzt auch dabei,
Der Ochs und Esel liegen auf Streu.”²

¹ Nevermore yield thee !
Show life has steeled thee !
Thus call the arms of
The Gods to thine aid.

² The Three Kings of the East with reverence lowly
Seek out the babe and mother holy,
Good Joseph's there too, and close by
The ox and ass on the litter lie.

Heine does not view the legend in a more religious light than Goethe, but he settles his features into a more serious expression, speaks more concisely, draws with a sharper outline, obtains a totally different effect. Goethe rouses and cheers his readers by his broad and merry artlessness; Heine's words bore their way into men's minds and leave their sting there. He seems to aim at producing the same effect as that of an old Florentine painting :

“ Die heil'gen drei König' aus Morgenland,
 Sie frugen in jedem Städtchen :
 Wo geht der Weg nach Bethlehem,
 Ihr lieben Buben und Mädchen ?

 Die Jungen und Alten, sie wussten es nicht,
 Die Könige zogen weiter,
 Sie folgten einem goldenen Stern,
 Der leuchtete lieblich und heiter.

 Der Stern blieb steh'n über Josephs Haus,
 Da sind sie hineingegangen,
 Das Oechslein brüllte, das Kindlein schrie,
 Die heil'gen drei Könige sangen.”¹

There is a certain amount of waggery in this. What a concert ! But also, what painting ! The fewest words possible—not a stroke, not a touch too much, and the most telling, prompt effect.

Let us now, in conclusion, think of one of those abstract figures which occur in all lyric poetry—more or less carefully wrought-out personifications of an idea such as peace, happiness, unhappiness—and in this domain also compare Heine

¹ The three holy kings from the Eastern land
 Inquired in every city :
 Where is the road to Bethlehem,
 Ye boys and maidens pretty ?

The young and the old, they could not tell,
 The kings went onward discreetly ;
 They follow'd the track of a golden star,
 That sparkled brightly and sweetly.

The star stood still over Joseph's house
 And they entered the dwelling lowly,
 The oxen bellowed, the infant cried,
 While sang the three kings holy.

(BOWRING.)

with Goethe. Here again it will be observed that Goethe has the fuller note, Heine the firmer outline.

Goethe wrote these lines to peace :

“ Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest,
Ach, ich bin des Treibens müde !
Was soll all der Schmerz, die Lust ?
Süsser Friede !
Komm, ach komm in meine Brust ! ”¹

There is no picture here, no real personification. There is a crescendo movement through the first six lines, which culminates in the outburst : “ Süsser Friede ! ”—though we could not feel quite certain that this outburst was coming.

Now take Heine’s personifications of fortune and misfortune, as contained in the following verses :

“ Das Glück ist eine leichte Dirne
Und weilt nicht gern am selben Ort,
Sie streicht das Haar dir von der Stirne
Und küsst dich rasch und flattert fort.

Frau Unglück hat im Gegentheile
Dich liebefest an’s Herz gedrückt,
Sie sagt, sie habe keine Eile,
Setzt sich zu dir an’s Bett und strickt.”

¹ Child of heaven, that soothing calm
On every pain and sorrow pourest,
And a doubly healing balm
Find’st for him whose need is sorest,
Oh, I am of life weary !
What availeth its unrest—
Pain that findeth no release,
Joy that at the best is dreary ?
Gentle peace,
Come, oh come unto my breast ! (Sir THEODORE MARTIN.)

² Oh, Joy, she is a lightsome hizzy,
She winna bide wi’ ye ava’ ;
She strokes your broo an’ maks ye dizzy
Wi’ ae fond kiss, then flits awa’.

Dame Sorrow is a canty kimmer,
A fond embrace ye’ll hae frae her ;
She vows she’s naewise thrang, the limmer,
Knits by your bed an’ winna stir. (W. A.)

Seldom have two ideas been transformed into two living forms with so few strokes ; and there is nothing much finer in all modern myth-creation than the last two lines, between which are to be read the record of profound and terrible experience.

Heine, as we have seen, makes his earliest appearance in the Romantic school, and learns his trade from A. W. Schlegel, who imparts to him his own correct taste. In the earliest period of his development he is addicted to Romantic ghost stories and Romantic archaisms. Then, in the matter of metre, he begins to study and imitate Wilhelm Müller ; in his most famous poem he borrows from Clemens Brentano. He soon forms his own style, the distinguishing feature of which is extreme condensation of thought, feeling, and imagery. Heine makes everything present and living, introduces even into tranquil themes a nervous, at times dæmonic, passion, not infrequently exaggerates until he becomes grotesque, occasionally exchanges the light of day for the glaring brightness of electric light—a kind of unnaturalness which is nevertheless to be found in nature. His most effective poetic quality is pregnant brevity.

By reason of the blend of wit and imagination in his nature, he is inclined to produce his effects by contrasts, to seek for striking disharmonies and incongruities ; he has a special fancy for the effect produced by letting a commonplace, vulgar reality imperceptibly make way for a poetic vision, or allowing such a vision to fade and evaporate and give place to all too familiar reality.

His style is essentially modern—everything graphic, everything perspicuous. What is it that constitutes a great writer ? The possession of the power to call forth mental visions or moods, visions by means of moods or moods by means of visions. It was especially the latter faculty that Heine cultivated in himself ; he never fails in the matter of clear outline and picturesque effect.

At his zenith he can no longer be compared with his teachers and contemporaries. To gauge the power and versatility of his style it was necessary to compare it with the greatest style of the age—with Goethe's. In the process

he often, as we have seen, comes far short, but it not so very seldom happens that he establishes his right to almost equal admiration. It is, however, enough for him that it is possible, and now and again necessary, to compare him with Goethe.

A style is the expression of a personality and a weapon in the warfare of literature. Goethe's style, with all its greatness, is not sufficiently complex to grapple with modern ideas. But Heine's, that weapon which in its best days was as finely tempered as those old Spanish blades which could be bent like osiers, but which no armour could snap, was better suited than any other to cope with modern life in its hardness and ugliness, its charm, its restlessness, and its wealth of glaring contrasts. It also possessed in the highest degree the power of working upon the nerves of modern readers, who have more inclination for spiced dishes and heating beverages than for plain food and pure wine.

XVI

HEINE

THERE can be little doubt that nothing has been more injurious to Heine's general reputation than his indiscreet loquacity on sexual subjects. Whole groups of his poems are in ill repute on this account ; those, for instance, which compose the collection *Verschiedene* (Various), most of which have been unjustly condemned, although there are certainly some which are anything but sublime in their theme or refined in their treatment of it. In *Der Gott und die Bajadere* ("The God and the Bayadere") Goethe had shown how even a very equivocal subject can be ennobled by sublimity of style. And even when, as in the Venetian epigrams, he treats of Bayaderes who are certainly not purified by love, and dwells upon the poet's relations with them, the antique metre in itself produces the effect of distance, and we are not offended by any objectionable word. These few epigrams, too, lie almost buried in the mass of Goethe's writings. Moreover, in reading them, we feel that he is the man whom nature created in order that she might learn from him what she is like in her entirety.

With Heine, communicativeness on the subject of his relations with the other sex occupies too important a place, and is not always in good taste. It gains him ten readers for one whom it alienates, but it sometimes happens that the one thus lost was worth more than the ten gained.

And yet this frankness is, in a manner, his strength. It need not have been so personal, but it is quite indispensable in one who desires to compass not only the tragic, but also the comic hemisphere. And in this quality, and in his many shameless personal attacks, he resembles the greatest comic poet of all times.

Towards the end of his *Winter's Tale*, immediately after

the wanton passage in which he smells out the future of Germany by putting his head down the opening of Charlemagne's night-throne, he declares that the noblest of the Graces have tuned the strings of his lyre, and that this lyre is the same which was sounded in days gone by, by his father, "the late Aristophanes, the favourite of the Muses." He adds that in his last chapter he has attempted to imitate *The Birds*, "the best of father's dramas."

He thus, we observe, prided himself on artistic descent from the greatest comic poet of ancient Greece.

For a moment we are taken aback. Other German poets, such as Platen and Prutz, have imitated the form of the Aristophanic comedy, its trimeters, choruses, parabases, the whole of that irregular and yet regular form of art built up by the Greek comic school; but Heine never even made an attempt to master this poetical form, or any other. It is characteristic of him that, persevering and conscientious as he was in ensuring the telling precision of the single metrical or prose expression (I never saw a manuscript with so many corrections as that of his *Atta Troll*, in the Royal Library of Berlin), it was impossible for him to submit to the artistic restriction of any of the great poetic forms. It tallies with this, that in his longer works the plan of the whole is quite vague, but every single line has been gone through again and again.

There is probably no exaggeration in saying that he never, in his capacity as an artist, set himself a task and carried it out.

Once only he attempted to write a long, connected prose work, a romance or novel. Whether, as some maintain, the greater part of the manuscript was destroyed by a fire, or whether, as I for one believe, the work was never completed, the fact remains that all we have of it is a fragment. And even this fragment, *Der Rabbi von Bacharach*, is, when carefully examined, nothing but a very much antedated transcription of Heine's own private experiences.

Nor did he ever attempt a severely connected metrical composition. His only long poems, *Atta Troll* and *Deutschland, ein Wintermärchen* ("Germany, a Winter's Tale"), are

irregular, whimsical fantasies, soap-bubbles rocked upon cobweb tissue of the brain, only connected by a uniformity of tone and design.

The idea of translating or adapting Aristophanes would never have occurred to Heine. He was not like Goethe, who, in spite of his enormous original productivity, condescended to translate and adapt for his countrymen (Diderot, Benvenuto Cellini, Voltaire). When Goethe made acquaintance with Aristophanes, he was enchanted with him, and it is Goethe, not Heine, who undertakes to transplant *The Birds* on to German soil; but it is characteristic that in his hands the play undergoes a metamorphosis, is transformed from a political into a literary satire. In Goethe's play the two discontented politicians have become literary adventurers; in the owl (as proved by a letter from Jacobi to Heine) he satirises Klopstock, in the parrot, young Cramer. It was in the epilogue to this adaptation that Goethe bestowed on Aristophanes the immortal appellation, "der ungezogene Liebling der Grazien" (the froward favourite of the Graces), which suits Heine so well.

Heine was too lazy ever to have studied, translated, adapted, or imitated an ancient classic poet, but, supposing him to have done so, he would never, like Goethe or Platen, have made pure literary comedies of the Aristophanic plays; it was the grand political satire that attracted him.

It is probable that Heine is the wittiest man that ever lived, or at least the wittiest man of modern times. Voltaire is, undoubtedly, looked upon as a sort of personification of wit; but his wit is sensible and dry, not poetic and imaginative like Heine's.

Platen, the proud and stiff, acted unwisely when he wrote the work in which he satirises Heine, *Der romantische Oedipus*, in the outward form and style of the Aristophanic comedy, for he had nothing in common with Aristophanes but fine versification and coarse language. Heine, on the contrary, had all the chief qualities of Aristophanes combined—wit, wanton wildness, imagination, lyric sweetness, shamelessness, and grace. Without grace and wit, shamelessness is undoubtedly a base and repellent quality. But

in this combination with noble qualities it is uncommon. The Aristophanic poet must not, cannot have the pride which shrinks from amusing the coarse minded, who only understand a man when they meet him in the mire. He dares not shrink from debasing himself to a certain point, in order to gain a wider field of vantage.

It is useless for an author to attempt, as Platen did, to impress his readers before all else with the idea of his high-mindedness, and to inspire them with respect for his person; it is useless for him to proclaim that he intends "to crush his antagonists with genuine wit." It is not possible to appear at one and the same time in the character of a refined gentleman and an Aristophanic poet. A man is a failure in the latter rôle if he sets more value on the esteem of others than on the triumph of art. The compensation in the case of the true Aristophanic poet is, that his poetry has a compass unattainable by the dignified poets (a Schiller or a Hugo); it reflects the whole of human life, from its highest functions to its lowest.

Though there are so few formal points of contact between Heine's lyric-satiric poems and the great fantastic comedies of Aristophanes, it is nevertheless probable that since the days of ancient Greece there has been no wit so nearly akin to the wit of Aristophanes as Heinrich Heine's.

This assertion is not based upon any misconception of the extraordinary dissimilarity in the character of their life-work. The Aristophanic comedy with its grand and exact technical structure is the expression of the artistic culture of a whole nation, a monument that commemorates the religious festivals of which it was the outcome. Aristophanes built upon a foundation laid, a substructure prepared, by a whole line of distinguished predecessors, whose style was similar, whose talent was akin to his, and to whose labours he succeeded, in much the same manner as Shakespeare did to the work of his predecessors; hence the Aristophanic comedy as a form of art is to a much greater extent a collective production than Heine's stanza is. Quite apart from our knowledge of the fact that Eupolis and Kratinos accused Aristophanes of making inadmissible use

of the ideas of his predecessors, we can see for ourselves, from one of his own comedies, *The Knights*, that plays with titles like the Birds, the Wasps, the Frogs had already been produced by the comic poet Magnes; the chorus disguised as reptiles, insects, birds, was thus not a thing invented by Aristophanes, it was an inheritance. It is only because we are not acquainted with the Greek poet's predecessors that his life's work appears to us to be a purely individual production, the type of grand fantastic comedy, in comparison with whose exuberance of life almost all modern comedy seems spiritless and weak.

His world is the topsy-turvy world. When, in the *Peace*, Trygaios saddles a stinking carrion-beetle and on it, as his Pegasus, mounts through the clouds to the dwellings of the Gods, or when he drags Peace up by a fathom-long rope from the deep well into which she has been thrown by War, these proceedings are represented as if there were nothing in the least unusual or impossible about them; no explanation is offered; and we are compelled to believe in them. When, in *The Birds*, we hear two silly fellows, who are posing as philosophers, disclose their crazy plans for building a city in the clouds, it all sounds very mad, and when we see the Birds receive these men with reverence, we do not conceive any higher opinion of their intelligence, we are only struck by the comicality of the birds being so stupid as to put their trust in them. But when we hear that the city is actually built, that fortune has attended the enterprise and that it has been crowned with success, we feel that the world set before us here is not our own everyday world, but one with whose laws things are compatible which are contrary to the laws of ours.

This new world is purely fantastic, in so far as it is antagonistic to the laws of probability and of nature. It is a world in which madness triumphs, and the poet pretends that this is as it should be. Not till the spectator begins to wonder *where* this topsy-turvy world can be, *where* such things happen, *where* political effrontery on such a gigantic scale, far from being confounded and put to shame, wins confidence and is rewarded—not till then is he led back

to reality, to the recognition in this world of his own world, his own home, Athens.

Three of the Aristophanic comedies in our possession, *The Birds*, *The Frogs*, and *Peace*, do not pass, or pass only in part, on earth; they are meteoric or underground dramas. And it is in these only that Gods are represented, and then merely that they may be rated, ridiculed, or beaten. In the world of reality they do not reveal themselves; for it is only in the world of fancy that they are believed in.

Heine, the modern poet, dares not ask his readers to follow him into the same sort of supernatural world; and yet he cannot dispense with the supernatural; hence that constantly recurring use and abuse of dreams, for which hardly any parallel is to be found among other modern poets. Within the frame-work, as it were, of the dream, he dares to be extraordinary, to be Aristophanic.

As has been already remarked, he resembles Aristophanes in the depth of his shamelessness and in the height of his lyric flight.

Allusions to difficulties of digestion and the like, play a less important part in Heine's writings than in those of Aristophanes, who, however, we must remember, himself declared that he despised this kind of comicality. According to him its only recommendation was that it provoked the laughter of the least cultured part of the public. But such things are frequently referred to by Heine too, at times in the plainest of terms (notably in his attack on Platen), and with him, almost as often as with Aristophanes, we have to be on our guard against certain noisome insects.

Heine of course cannot allow himself the same freedom of speech in sexual matters as the old Greek did, but to make up for this, he never hesitates to make an allusion that will atone for any want of outspokenness. And now and then there is almost no circumlocution; what as a general rule is indicated by a smile or a grimace is shouted to all and sundry with a loud guffaw, as, for instance, at the conclusion of *Deutschland*, and in such poems as *Der Ungläubige* ("The Unbeliever").

And yet again, as with Aristophanes, so with Heine;

from this constant insistence upon that in man which reminds us of his dwelling-place during the earliest stages of his development, he rises to the purest, most delicate lyric utterance. He, who so thoroughly comprehends the material origin of all living things, in one of his poems derives them all from the song of the nightingale :

“ Im Anfang war die Nachtigall
Und sang ihr Lied : Zükükt ! Zükükt ! ”¹

We cannot but be reminded of the beautiful lines in *The Birds* :

“ Gentlest and dearest, thou dost sing
Consorting still with mine thy lay,
Lov'd partner of my wild-wood way,
Thou'rt come, thou'rt come ; all hail ! all hail !
I see thee now, sweet nightingale.”
(CARY.)

Heine, like Aristophanes, makes merry at the expense of the Gods. His satire is naturally more cautious than the old Greek's ; the modern world does not stand jesting on this subject as well as the ancient world did. In the works of Heine, who wrote under the censorship of the police and of modern society, we have no counterpart to the scene in *The Frogs*, where Dionysus, the god of comedy, who has shown himself both boastful and cowardly, gets one thrashing after another, and at last appeals to his own priest, who occupied a place of honour among the spectators, to help him in his extremity. And yet there is not very much, from playful banter to broad jocularly and the most biting sarcasm, that Heine does not allow himself. Hyacinth's valuation of the various religions (in the *Reisebilder*) is well known. He will have nothing to say to Catholicism, which, with its pealing of bells, its incense fumes, and its “Melancholik,” is no religion for a citizen of Hamburg ; he tests Protestantism by buying lottery tickets with the numbers which he finds on the hymn-board in a Lutheran church ; and he disposes of Judaism in the well-known words : “ It

¹ In the beginning was the nightingale,
Who sang her song : Zükükt ! Zükükt !

is not a religion at all, but a misfortune." In the amusing and audacious verses entitled *Disputation*, a rabbi and a Capucin monk defend their respective dogmas; each, in offensive terms, boasts of the happiness conferred by his doctrine; the royal bride who is to decide the dispute declares herself incapable of doing so, as the only thing she has noted is that they both stink. In a passage in his book on Börne, Heine's mockery of religion becomes almost dramatic. He tells how, when he was living on the island of Heligoland, he was often drawn into arguments with a Prussian Councillor of Justice on the subject of the Trinity. During one of these discussions, the thinness of the flooring permitted them to hear distinctly what was being said in the room below, where a phlegmatic Dutchman was instructing their hostess how to distinguish between cod, haberdine, and stock-fish—which are in reality one and the same fish, but with three names, denoting three different degrees of saltiness.

As far as earthly potentates are concerned, Heine's comic assaults are not less audacious, not less fantastic than those of Aristophanes. Aristophanes showed courage in his attacks on Kleon and Theramenes; he occasionally chanced to defend the good cause; but as a rule it was the bad cause he upheld, for he made himself the spokesman of an indefensible conservatism, and of unjust personal animosities. Heine was less frequently unjust or mean, and he was never conservative. But he recalls Aristophanes to us by his aristocratic propensities, by the grim character of his personal attacks (those on Meyerbeer, for instance), and also by the form of these attacks, for example the amusing way in which he turns to account well-known, pathetic passages from other poets.

He made witty attacks on Frederick William IV., in *Deutschland*, where Hammonia warns Heine himself against "the king of Thule," and in the poem *Der neue Alexander*; and he wrote a whole series of satirical poems on King Ludwig of Bavaria and his doings. This latter king, whom Heine in past days had extolled, was flattered as a Mæcenas by a whole band of contemporary artists and poets. In the

Lobgesänge auf König Lüdewig, Heine falls foul of all his weaknesses, his gallery of beauty in the Munich palace, his bad verses, his annoyance when several of the famous men of science and artists whom he patronised allowed themselves to be persuaded to leave Bavaria and settle in Prussia. On the subject of the gallery of beauty we have:

“ Er liebt die Kunst, und die schönsten Frau’n,
Die lässt er porträtiren,
Er geht in diesem gemalten Serail
Als Kunst-Eunuch spazieren.”¹

When writing of the migration to Prussia of the various men of note, Heine seizes the opportunity to give a side-hit at his old scape-goat, Massmann :

“ Der Schelling und der Cornelius,
Sie mögen von dannen wandern,
Dem einen erlosch im Kopf die Vernunft,
Die Phantasie dem Andern.

Doch dass man aus meiner Krone stahl
Die beste Perle, dass man
Mir meinen Turnkunstmeister geraubt,
Das Menschenjuwel, den Massmann,

Das hat mich gebeugt, das hat mich geknickt,
Das hat mir die Seele zerschmettert,
Mir fehlt jetzt der Mann, der in seiner Kunst
Den höchsten Pfahl erklettert. . . .”²

¹ In love with art, he collects fair dames
In counterfeit presentment,
And in this painted harem finds,
Art-eunuch-like, contentment.

² That Schelling should go, and Cornelius too,
Without a tear I can see—
The one has lost his reasoning power,
The other all his fancy.

But to steal from my crown its brightest gem,
Its pearl of price, was cruel ;
My master-gymnast they’ve filched away,
Massmann, mankind’s chief jewel.

This crime has bent and broken me,
’Tis soul-destroying, cynical—
I have lost the man who had clambered up
To his art’s supremest pinnacle.

Of King Ludwig's essays in poetry he writes

"Herr Ludwig ist ein grosser Poet,
Und singt er, so stürzt Apollo
Vor ihm auf die Knie und bittet und fleht :
Halt ein ! ich werde sonst toll, o !" ¹

Still wittier is the parody of King Ludwig's poetical style, in the inscription above the resting-place of Atta Troll in the Bavarian *Walhalla* :

"Atta Troll, Tendenzbär, sittlich—
Religiös ; als Gatte brünstig ;
Durch Verführtsein von dem Zeitgeist
Waldursprünglich Sansculotte ;

Sehr schlecht tanzend, doch Gesinnung
Tragend in der zott'gen Hochbrust
Manchmal auch gestunken habend ;
Kein Talent, doch ein Charakter !" ²

The harshness and the strained participial construction both remind us of the style of the royal effusions which any visitor to Munich may study for himself below the frescoes on the walls of the arcades.

This is merely personal satire of crowned heads ; but Heine's satire, like that of Aristophanes, is frequently directed against existing political, social, and literary conditions, and it is then that he is obliged to call the dream to his aid. With its help he descends into the depth of the earth, or mounts to a fantastic world above the clouds.

¹ King Ludwig is a poet great ;
When he sings, the mighty Apollo
Falls on his knees and begs and prays :
O stop ! or my death will follow !

² Atta Troll, a bear of impulse ;
Devotee ; a loving husband ;
Full of sans-culottic notions,
Thanks to the prevailing fashion.

Wretched dancer ; strong opinions
Bearing in his shaggy bosom ;
Often stinking very badly ;
Talentless, a character !

(BOWRING.)

This, as already mentioned, happens more especially in *Deutschland*. Observe with what care and skill Heine prepares for the fantastic description of Barbarossa's subterranean dwelling-place in the Kyffhäuser. First he introduces the refrain of an old legendary ballad: "Sonne, du klagende Flamme!" (Sun, thou accusing flame!) with a sketch of the legend which tells how the sun acted as the accuser of the murderer of a young maiden; then he describes the good old nurse who sang this ballad and told many an entrancing tale—the tale of the princess disguised as a goose-herd, the tale of the emperor who lived deep down in the earth below the mountain; this second he relates at length—and presently all else is forgotten; we see Barbarossa with his mail-clad followers, we hear him call them to horse, to arms, to battle, to avenge the wrong which the murderers have done to the golden-haired Germania. Then we return to the mood of the nursery ballad, and to its refrain: "Sonne! du klagende Flamme!" now chanted with enthusiasm and rejoicing. There is an Aristophanic *verve* in this poetic description of the old arsenal, the empty suits of armour, the faded flags, the sleeping soldiers, and then the sudden revulsion, the appeal to awakening power, the supplication that the Middle Ages may return again, as being infinitely preferable to the sanctimonious Prussia of the day, with her mixture of Gothic folly and modern falsehood. The two following cantos, which contain a further description of the interior of the mountain, and conversations with Barbarossa, take the form of an account of a dream which the poet had while travelling at night in the stage-coach.

The anti-Prussian rhapsody in the inn at Minden is prepared for in the same manner. Heine wants to summon forth the Prussian eagle, and to pluck him and shoot him. If Aristophanes had had the same designs, he would have introduced the eagle without more ado. Heine goes to work in his roundabout way. In the act of falling asleep he dreams that the red bed-curtain tassel above his head turns into an eagle with feathers and claws, which threatens to tear the liver out of his breast, and which he taunts with bitter hatred.

In a few single instances Heine's artistic procedure is bolder, more like that of the great Greek. One of these is the splendid harangue to the wolves at night in the Teutoburgerwald. At midnight the traveller hears them howling round his carriage, which has lost a wheel. He comes out and makes a speech to the savage brutes :

“ Mitwölfe, ich bin glücklich, heut'
In eurer Mitte zu weilen,
Wo so viel' edle Gemüther mir
Mit Liebe entgegen heulen.”¹

And the speech is a humorous imitation of those which great men are in the habit of making on such occasions: This is an hour which to him will be ever memorable. They lie who say that he has joined the dogs; the idea of becoming court-councillor to the lambs has never even occurred to him. From time to time he has dressed himself in a sheepskin, but only for the sake of the warmth; he is and always will be a wolf.

In the scene between the poet and the strapping woman with the mural crown who represents Hamburg, we have, as Heine himself informs us, a direct imitation of the wedding of Peithetaerus and Basileia in *The Birds*. It is wanton and boyishly frolicsome; its licentiousness is really more offensive than that of similar passages in Aristophanes, who never appears in his own plays except in defence of himself as a poet. Heine does not go the same length as Aristophanes, but he is more personal.

In *Atta Troll* the parallel between the two poets is still more obvious. Here Heine's imagination has freer play, because the hero is not a man, but a bear. There is fine fancy in the passage where the bear, after his flight, is described dancing for his cubs in the moonlight. There is inimitable humour in his declamation against the rights of man, and in his boast of the more ancient rights of bears,

¹ Brother wolves ! it gives me great pleasure to-day
To tarry awhile midst your growling,
Where so many noble spirits have met,
Around me lovingly howling.

(BOWRING.)

which recalls the charming parabasis in *The Birds*, in which it is established that the bird world is the oldest: Everything proceeds from the original egg, the egg of Night, Love first of all, and the birds are children of Love. Atta Troll's pride in the animal world is most amusing, especially so because Heine manages to insinuate into the bear's utterances sarcastic hits at persons whom he himself wishes to depreciate—Freiligrath, for instance, whose popular but foolish poem, *Löwenritt*, and infelicitous *Mohrenkönig* had roused his mirthful derision:

“Giebt es nicht gelehrte Hunde?
 Und auch Pferde, welche rechnen?

 Schreiben Esel nicht Kritiken?
 Spielen Affen nicht Komödie?

 Singen nicht die Nachtigallen?
 Ist der Freiligrath kein Dichter?
 Wer besäng' den Löwen besser?
 Als sein Landsmann, das Kamel?”¹

A good deal of what the bear says, sounds like satire on foolish communistic democracy. He holds forth volubly against property—bears are born without pockets, but men have pockets and stuff them; and discourses eagerly on equality:

“Strenge Gleichheit! Jeder Esel
 Sei befugt zum höchsten Staatsamt,
 Und der Löwe soll dagegen
 Mit dem Sack zur Mühle traben.”²

¹ Are there not such things as learned
 Dogs, and horses too, who reckon?

 Write not asses criticisms?
 Are not apes all good comedians?

 Are not nightingales good singers?
 And is Freiligrath no poet?
 Who can sing of lions better
 Than their countryman, the camel? * (BOWRING.)

² Strict equality! Each donkey
 Be entitled to high office;
 On the other hand, the lion
 Carry to the mill the sack. (BOWRING.)

* In German slang equivalent to “blockhead.”

But on the whole it is harmless, stingless satire, fantastical banter alike of the clerical party and communists, misanthropes and revolutionists, cosmopolitans and patriots—for the bear speaks like them all in turn. A very wonderful passage is Atta Troll's sermon against atheism and its development from his deism, the passage beginning :

“ Hüte dich vor Menschendenkart,
Sie verdirbt dir Leib und Seele ;
Unter allen Menschen giebt es
Keinen ordentlichen Menschen.”¹

There is a gay profundity in the warning against Feuerbach and Bauer, and there is wit, as brilliant as Voltaire's, but richer, and warmer, in the description of the creative deity :

“ Droben in dem Sternenzelte,
Auf dem gold'nen Herrscherstuhle,
Weltregierend, majestätisch,
Sitzt ein kolossaler Eisbär,” &c.²

What humour there is in the description of the bear-saints who dance before his throne !

The bear gives us something of the phraseology of all the different parties in turn, but it is the bigoted Teuton that he chiefly favours ; it is he who is most severely satirised. The sleek bear-damsels remind us of a German pastor's daughters ; the youngest cub turns somersaults exactly like Massmann, and is, like him, the product of home education, has never been able to learn Greek or Latin, or any language but his mother-tongue.

By strange, fantastic detours Heine invariably brings his reader back to the realities of his native land.

¹ Guard against man's ways of thinking,
They destroy both soul and body ;
'Mongst all men there's no such thing as
Any good and decent man.

² In yon starry bright pavilion,
On the golden seat of power,
World-directing and majestic,
Sits a mighty polar-bear.

(BOWRING.)

Aristophanic, in this respect, is the passage in which, when it rains, the cry is heard: "Six-and-thirty kings for an umbrella!" and again, when shelter is reached: "Six-and-thirty kings for a warm dressing-gown!"

And absolutely Aristophanic is the suppressed passage, in which the bird Hut-Hut tells how Solomon and Balkis ask each other riddles in the realm of shades, riddles like:

"Wer ist wohl der grösste Lump
Unter allen deutschen Lumpen;
Die in allen sechs und dreissig
Deutschen Bundesstaaten leben?"¹

Balkis, to whom the question is put, sends secret messengers to make inquiry in every country and state in Germany, but each time she informs Solomon of the discovery of a specially contemptible wretch, he answers:

"Kind! es giebt noch einen grösser'n!"
(Child! there is a worse one still!)

And it is explained to us as a peculiarity of Germany, that as often as we imagine we have discovered her most despicable character, one still more despicable makes his appearance. There is no progress so certain as the progress in general contemptibility. It was only yesterday that X. appeared to be the sorriest knave, to-day he is not to be named in comparison with N. N. Heine must have felt that he had plentiful stores of invention to draw upon, else he would hardly, in his final revision of the poem, have rejected this means of satirising his opponents, one by one, in the most amusing manner.

In purely literary satire, too, Heine's methods have a distinct resemblance to those of Aristophanes. An example of this is the hit in *Atta Troll* at the Swabian school of poets—the cat in the witch's cottage, which is a bewitched Swabian poet, who will turn into a man again when a pure

¹ Who, think you, is the paltriest wight
Amongst the crowd of worthless fellows
In all the different States of Germany,
Which are in number six-and-thirty?

maiden can read Gustav Pfizer's poems on New Year's eve without falling asleep. Another example is the satire in the same poem on the following rather ridiculous lines of Freiligrath's *Der Mohrenfürst* (The Moorish Prince) with their far-fetched simile :

" Aus dem schimmernd weissen Zelte hervor
Tritt der schlachtgerüstete fürstliche Mohr ;
So tritt aus schimmernder Wolken Thor
Der Mond, der verfinsterte, dunkle, hervor."¹

It is a poem about a negro king, who is taken prisoner, brought to Europe, and made to play the drum outside a circus ; while doing so he thinks of his former greatness, and beats his drum to pieces. The idea of the black man at the opening of the tent resembling the moon appearing through the clouds is undoubtedly comical.

In *Atta Troll* the red tongue hangs out of the bear's black jaws as the moon shows herself through white clouds. And towards the end of the poem Heine tells us how, in the *Jardin des Plantes*, he makes acquaintance with a negro caretaker, who confides to him that he is Freiligrath's negro king, that he has married a white Alsatian cook, whose feet remind him of the feet of the elephants in his native land, and whose French sounds to him like the negro tongue. She feeds him so well that he has developed a little round black stomach, which shows itself through the opening of his shirt like a black moon, appearing from behind white clouds.

And there is something especially Aristophanic in the recklessly brutal satire upon Platen in the second part of the *Reisebilder*. Certain amusing artifices in their literary warfare are common to the Greek and the German comic poet. In *The Frogs*, in the contest between Æschylus and Euripides (a poet whom Aristophanes hates), Æschylus tacks a refrain, equivalent to "spoiled his verse," to everything that Euripides recites. In the *Reisebilder* Heine revenges himself by making Hyacinth alternately tack the words *von vorn*

¹ From the glistening white tent the royal Moor issues forth, armed for the fray ; even as the moon, gloomy and dark, issues from the glistening gate-way of the clouds.

(from the front) and *von hinten* (from behind) to the end of Platen's lines, thereby maliciously perverting their meaning.

The Aristophanic comedy resembles the majestic frescoes that cover the interior of some great dome ; to compare Heine's comic writings with those of Aristophanes, is to compare pictures carefully painted on the easel with such frescoes. In the Greek comedies there is the light and space of the Sistine Chapel ; in them, as in the frescoes of Michael Angelo, everything is large, sweeping, strong ; the creation of a mind that sets recognised rules at defiance by the vehemence of its lyric emotion, the audacity of its fore-shortening, and the force of its allegory. Only that Michael Angelo's world is solemnly, wildly tragic, whereas the world of Aristophanes is dithyrambic, a world of caricatures set in a framework of Greek social conditions.

Compared with Aristophanes, Heine is a private, stay-at-home citizen. Aristophanes holds forth to an audience of thousands in the broad daylight of the theatre ; Heine communes with his public sitting alone in his room. But the scenes that depict themselves simply on the retina of his eye, are aglow with more ardent, passionate life than those which Aristophanes embodied on the stage. And his aims are not the purely local aims of the Greek poet. When he is at his best, he appeals to millions who are not of his nationality, appeals, indeed, to the elect among all who can read. His lyric poetry is more personal, more intense, more nervous than that of any Greek ; his satire is dedicated to the cause of general ideas, which did not exist for Aristophanes. He is not less witty than his Greek forerunner, and he always fought for political progress and personal liberty, whereas the enemy of Euripides and Socrates most frequently fought for a past that was gone beyond recall, a past to which he himself most certainly did not belong.

XVII

HEINE

HEINE'S prose is not on the same level with his verse. In his most famous prose book, the *Reisebilder*, he shows himself to be a pupil of Sterne; in later works, where he has attained to greater independence, he is always witty and lively, but seldom properly qualified to treat the subjects of his choice. Whether he is writing on German philosophy for French readers, or on French art for Germans, he does it in equally dilettante fashion. Judged as journalism, his writing was always excellent, but he is too strong, too great a man to be classified as a journalist.

Too much has been made of Heine's superficiality by the pedants among his detractors. He was not a hard worker, but he was by no means idle, and he possessed a fund of solid and varied knowledge. Still, it is only as a poet that he is great; most of his prose writings treat of the passing topics of the day; and his fame has been actually injured by the publication of his letters, which, as a rule, present him to us in an unfavourable light, namely entirely taken up with his own interests. Pecuniary difficulties are a tiresome subject, even when they happen to be the pecuniary difficulties of a genius.

Heine, as every one knows, did not live to be an old man. He was carried off in the prime of his mental powers by a terrible disease.

He had always been delicate and suffering; in his youth he was plagued by severe headaches, and was obliged to be so moderate in the matter of drink that his friends used laughingly to declare that he contented himself with *smelling* a bottle of Rhenish wine which he kept in his room. His nervous system was undermined while he was still a young

man, but it is certain that this was to a much less extent the result of excesses than is generally believed, for Heine is a real *fanfaron des vices*, given to perpetual boasting of his own depravity. He was attacked by the disease which is so frequently the fate of those who have lived lives of unbroken mental productivity. An affection of the spine, with paralysis first of the eyelids and in course of time of almost the whole body, consigned him to that "mattress-grave" in Paris, where he lay for nearly eight years.

His life, which can neither be called a great nor a happy one, falls of itself into two distinctly defined parts—the life in Germany till the Revolution of July, and the life in Paris from 1831 till his death in 1856. It was a life led without calculation, but not without instinctive perception of the direction in which possibilities of development for his talent lay; it is hardly probable that Heine would have attained to his great cosmopolitan fame, or even that he would have become so eminent a satiric poet, if he had lived in his native country all his life.

His youthful years in Germany are passed under the oppression of the reaction—his *Reisebilder* won popularity as an expression of the general political dissatisfaction—but he soon makes up his mind that it is useless to meddle with politics. The Revolution of July puts new life into everything; Heine goes off to Paris, settles there, and is kept there by the embargo placed upon his works in all the states of the German Confederation. The Guizot Government secretly give him the small pension which enables him to live in comparative comfort. His acceptance of this laid him open to accusations, which, though they were not altogether groundless, were in many points quite unjustifiable. It must be borne in mind that Heine did not understand the art of making money; and even if he had, it would have been of little use to him. Many thousands of pounds must have been made by the sale of his books, but he himself made over the most profitable of them all, the *Buch der Lieder*, to Campe in payment of an old debt of 50 Louis d'ors, and was all his life long dependent on the unwilling assistance of his rich uncle.

If he, and if the little Parisian grisette whom he married, had had more idea of economy, it might have been unnecessary for him to accept Government support. The fact of his accepting it no doubt occasionally prevented him from criticising the French ministry freely in German newspapers, but it had no other bad result, and least of all did it induce him to write anything he did not mean.

From French soil he waged uninterrupted, unremitting intellectual warfare with the European reaction. In this respect he may be called Byron's great successor. Only a few years after the sword of sarcasm, wielded in the cause of liberty, had slipped from the hands of the dying Byron, it was seized by Heine, who wielded it for a whole generation with equal skill and power. Yet for the eight last years it was a mortally wounded man who fought.

At no time did he write truer, more incisive, more brilliant verse than when he lay nailed to the low, broad bed of torture in Paris. And never, so far as we know, has a great productive mind borne superhuman sufferings with more undaunted courage and endurance. The power of the soul over the body has seldom displayed itself so unmistakably. To bear such agonies as his in close-lipped silence would have been admirable; but to create, to bubble over with sparkling, whimsical jest and mockery, to let his spirit wander the world round in charming and profound reverie, while he himself lay crippled, almost lifeless, on his couch—this was great.

He lay there shrunk to a skeleton, with his eyes closed, his hands almost powerless, his noble features painfully emaciated; the white, perfectly formed hands were nearly transparent; at times, when he spoke, a Mephistophelian smile passed over the suffering, martyr-like face. At last, as in the case of Tithonus of old, all that really remained of the man was his voice; but it was a voice of many notes, of many whimsies, many jests.

He continued to be mentally active. It was as if the driving-wheel went on turning without steam, as if the lamp went on burning without oil.

It is not true that he reverted to a connection with any church ; but the suffering man clung to a kind of piety and faith in God which was a legacy from the days of his youth. At this faith he himself sometimes smiled. We have such a smile in the words with which on the last day of his life he tried to pacify an excited acquaintance : *Dieu me pardonnera —c'est son métier.*

It is a touching proof of his strength of mind and of his filial affection that during his whole long illness he took the greatest care that all knowledge of his sufferings should be kept from his old mother in Hamburg ; to the last he wrote her cheerful, amusing letters, and he caused any passages that might have awakened her suspicions to be taken out of the copies of his works that were sent to her.

Another pleasant impression of his spiritual condition is conveyed by the circumstance that he, the most wanton-tongued of men and poets on the subject of love, changed during his illness into the tenderest and most spiritual exponent of that passion. The last year of his life was, as is well known, sweetened by the admiration and devotion of the young and beautiful woman who, though German born, made her appearance as a French authoress under the pseudonym of Camille Selden.¹

She was then about twenty-eight, blue-eyed, fair-haired, and so charming, gentle, and attractive, that she won Heine's heart the first time she visited him. Soon he could not live without her ; he was miserable if a few days passed without his seeing her, though he was often in such pain that he was obliged to request her to delay her visit.

It is in the poems and letters to her, published after Heine's death, that we find that fervency, depth, and fulness of passion which we feel to be wanting in the rest of his love poetry.

He calls her his spiritually affianced bride, whose life is bound up with his by the will of fate. United, they would

¹ A. Meissner : *Erinnerungen an Heinrich Heine.* Camille Selden : *Les derniers jours de Henri Heine*, 1884.

have known what happiness is ; separated, they are doomed to misery :

“ Ich weiss es jetzt. Bei Gott ! du bist es,
Die ich geliebt. Wie bitter ist es,
Wenn im Momente des Erkennens
Die Stunde schlägt des ew'gen Trennens !
Der Willkomm ist zu gleicher Zeit
Ein Lebewohl ! ” ¹

Half laughing, half weeping, he bemoans the compulsory platonic affection of two lovers, to whom an embrace is an impossibility :

“ Worte ! Worte ! keine Thaten !
Niemals Fleisch, geliebte Puppe,
Immer Geist und keinen Braten,
Keine Knödel in der Suppe ! ” ²

When, at a rare time, she keeps him waiting, he is frantic with impatience :

“ Lass mich mit glüh'nden Zangen kneipen,
Lass grausam schinden mein Gesicht,
Lass mich mit Ruthen peitschen, stäupen—
Nur warten, warten lass mich nicht ! ” ³

But the great mystic poem which celebrates the nuptials of the dead poet with the passion-flower that blossoms on his grave, is a poem of resignation, resignation in the presence of Death :

“ Du warst die Blume, du geliebtes Kind,
An deinen Küssen musst' ich dich erkennen.
So zärtlich keine Blumenlippen sind,
So feurig keine Blumenthränen brennen.

¹ I know it now. By heaven ! 'tis thou
Whom I have loved. How bitter now,
The moment we are joined for ever,
To find the hour when we must sever !
The welcome must at once give way
To sad farewell ! (BOWRING.)

² Words, empty words, and never deeds !
No roast for us, my puppet sweet,
Not even dumplings in the soup ;
A feast of mind, but not of meat !

³ With red-hot irons scar my flesh,
Pinch me with pincers glowing hot,
Or have me beat with many stripes—
But oh ! to wait compel me not !

Geschlossen war mein Aug', doch angeblickt
 Hat meine Seel' beständig dein Gesichte,
 Du sahst mich an, beseeligt und verzückt
 Und geisterhaft beglänzt vom Mondenlichte."¹

These images, these feelings, belong to an insubstantial world, a world like the blind man's, where there are kisses, but not from visible lips, and tears which fall from unseen eyes, a world fragrant with the perfume of flowers that cannot be touched, and illuminated by magic, spirit-like moonshine instead of the light of the sun. There is no substantiality and there is no sound:

"Wir sprachen nicht, jedoch mein Herz vernahm
 Was du verschwiegen dachtest im Gemüthe—
 Das ausgesprochene Wort ist ohne Scham,
 Das Schweigen ist der Liebe keusche Blüthe."²

They held noiseless converse, but what they talked of we are forbidden to ask:

"Frag, was er strahlet, den Karfunkelstein,
 Frag, was sie duften, Nachtviole' und Rosen—
 Doch frage nie, wovon im Mondenschein
 Die Marterblume und ihr Todter kosen!"³

Heine rises here to a level with Shelley, the sublimest of modern lyric poets. This is Shelley's note—the violin strain of an Ariel, clear and spirit-like and full, and entirely modern in its trembling, thrilling, almost morbid tenderness.

¹ Thou wast that flower, beloved! I knew thee by thy kisses; no flower lips kiss so tenderly, no flower tears burn so scorchingly. My eyes were fast closed, but my soul gazed steadfastly upon thy face; and in the moonlight's ghostly sheen, blissful and trembling, thou did'st return my gaze.

² We said not a word, but my heart felt all thy unspoken thoughts—the spoken word is a shameless thing, silence is love's chaste blossom.

³ Ask the ruby to explain its fiery glow, ask violet and rose to analyse their perfume, but never seek to know of what the passion-flower and her dead lover talk so caressingly in the pale moonlight.

XVIII

LITERATURE AND PARTY

BÖRNE and many later critics have maintained that Heine was never in earnest about anything, and have condemned him accordingly. Setting aside slighter and unimportant causes, Börne's resentment was really aroused by what appeared to him to be Heine's determination not to espouse the cause of any party. He himself, as far as it was possible in those unparliamentary days, was an extreme party-man in literature.

It is now a generally accepted, trite axiom, that art is its own aim and end, but then people were accustomed to look upon it as the handmaid of the great general aims of the day; and in all German literary productions of that period, important and unimportant, we feel exactly what it was that induced the writer to take up his pen. Even an author as strongly actuated by a purpose as Heine was, did not satisfy those who, like Börne, lived for their convictions. They applied to him the expression "talented but characterless" ("wohl ein Talent, aber kein Charakter"), which he ridicules so unmercifully in *Atta Troll*. Even in the introduction he alludes jestingly to the consolation for the great majority which is contained in the doctrine that respectable people are as a rule bad musicians, while, to make up for this, good musicians are anything but respectable people—and every one knows that respectability and not music is the important thing in this world.

Elsewhere Heine maintains that it is, as a rule, a sign of a man's narrowmindedness when he is straightway discerned and held in high esteem by the narrow-minded majority as a man of character; the chief reason for such distinction being that a narrow, superficial, but always

consistent philosophy of life is what the multitude most easily understands.

Stoic firmness was assuredly not one of the qualities of Heine's nature. Allowing that in certain given circumstances he showed want of character, we proceed to what is really the vital question : Ought the poet to be a party-man ?

At the time when Heine was jeering in *Atta Troll* at those who in their philanthropic and political ardour imagined strength of character to be a sufficient substitute for talent, a serious literary war was being waged in Germany over the question whether the poet ought to be a party-man or to take up a position superior to all parties. *Atta Troll*, which pours such ridicule on Freiligrath's youthful poems, appeared in the autumn of 1841 ; in November of the same year Freiligrath, who till then had been best known by oriental poems in Victor Hugo's style, and who had a short time previously accepted a pension from the King of Prussia, wrote, in a poem entitled *Año Spanien* (on Diego Leon, the Spanish general shot in 1841) the following lines on the poet as such :

“ Er beugt sein Knie dem Helden Bonaparte,
Und hört mit Zürnen d'Enghien's Todesschrei :
Der Dichter steht auf einer höhern Warte
Als auf den Zinnen der Partei.”¹

This sentiment was condemned by Georg Herwegh in the poem *Die Partei* (an *Ferdinand Freiligrath*), the most striking lines of which are :

“ Partei ! Partei ! wer sollte sie nicht nehmen,
Die noch die Mutter aller Siege war !
Wie mag ein Dichter solch ein Wort verfehlen,
Ein Wort, das alles Herrliche gebar !
Nur offen wie ein Mann : Für oder wider ?
Und die Parole : Sklave oder frei ?
Selbst Götter stiegen vom Olymp hernieder
Und kämpften auf den Zinnen der Partei.”²

¹ He bows the knee to Bonaparte, the hero, yet d'Enghien's death-cry arouses his wrath : the poet observes from a higher watch-tower than the battlements of party.

² What ! not a party man ! Is not strong party feeling the mother of all victory ? How can a poet calumniate the word in which lies the germ of all the noblest deeds ? Speak out like a man : Are you for or against us ? Is your watchword slavery or freedom ? The Gods themselves descended from Olympus and fought on the battlements of party.

A year later, in his poem *Duett der Pensionirten*, Herwegh taunted Freiligrath with accepting a pension from the King of Prussia, whereupon Freiligrath, as is well known, threw up his pension, joined the ranks of the political poets, and developed so rapidly into a Radical and revolutionary, that at the time of the outbreak in 1848, he was looked upon as the representative revolutionary poet in Germany. It is plain, then, that Freiligrath considered Herwegh to be in the right. Still this does not prove him to have been so.

The question whether and to what extent the poet ought to be a party-man is a very complex one. It is so in the first instance because of the ambiguity of the word party, a word which Heine and Börne, Freiligrath and Herwegh employed with a different meaning at different times.

The poet, even if he is a small-minded man, can only lose by pinning his faith to any narrow, political, party programme, to any social or religious theory. How is it possible that his ideals should exactly correspond with the limited, definite aims of any party! Thomas Moore was a Whig poet, Walter Scott a Tory poet, because, with all their great talent, they were not great minds. Byron went more to the root of things than either of them, or than either of the political parties—yet every one instinctively feels that it is absurd to say that Byron, as a poet, did not take a side in politics or religion. He did so even more markedly than Schiller, who also could not be said to belong to any political party, for one reason because there were none in the Germany of his day.

There are certain branches of literature which plainly have nothing to do with party. The poet of love, as such, belongs to no political or religious party; though it is not impossible that he may belong to an art party, for as soon as there is any question of style in art, we at once encounter party again. But the moment he begins to treat a theme in which there is any trace of theory, of thought, of fundamental principle, he is obliged to choose his side, to rank himself among the disciples of this or that philosophy of life.

When, however, as in Freiligrath's case, we have simply

an assertion of the poet's right to admire Napoleon and yet to be incensed by the death of d'Enghien, party does not come into question at all; for all that is meant is, that the poet has not dispossessed himself of his right to judge the past with equity and to see the vices as well as the virtues of his heroes. The question of party, strictly so called, is not a question of the judging of the past, but of the shaping of the future; and no man can proceed in two directions at the same time.

Another difficulty presents itself to us in the word party. It means, generally speaking, part of the population of one's own country. And the poet ought to belong to his country and his people, not only to part of them. Looked upon in this light, party is the narrower, country the wider conception, and if by party an actual political party, corresponding more or less perfectly to its name or its programme, is meant, then as a matter of course country is superior to party.

But if we take the word party in the sense in which we use it when we speak of Schiller and of Byron as party-men, then party is a wider, a grander conception than country. For by country we understand a definitely bounded tract of land, definitely limited interests, a definitely circumscribed history; but by party in this sense we understand a system of ideas which, from their very nature, are not confined to any place—world-wide thoughts, the great general interests of humanity. And even if the party sided with represents only the great moving ideas of one age, an age is a wider, greater native land than a country; and the poet does his people a service by extending their horizon beyond their country's bounds.

Börne and Heine were, in my opinion, both strong party-men, but none the less both zealous patriots, their patriotism quite uninjured by their partisanship.

The official press of the day proclaimed Börne to be not only a mad Radical, but a libeller of his country. He had the dangerous habit of expressing all his opinions in such violent terms that they offended, wounded, or incited to action. There was an outcry of indignation when he

wrote that any nation had a right to depose its king even if it were only because it had taken a dislike to the shape of his nose. And whole volumes of invective were called forth by his observations on the servility (*Bedientennatur*) of the Germans. He had gone so far as to call them "a nation of flunkeys."

He himself writes: "What can I do with people who really seriously believe that I have advised the nations of Europe to depose their kings as soon as they take a dislike to their noses. . . . If I were to say: Gentlemen! I did not mean you to take me so literally, they would perhaps believe me—but that would avail me nothing. They would say: You ought to have remembered that you do not write for educated readers only, but that a large proportion of your readers are uneducated men. To this I would answer nothing but: Take me to prison! Then when I was brought into court I would say: Gentlemen! The German is a crocodile! (Cries of indignation. Crocodile! Order!) Gentlemen! The German is a crocodile! (Order! Judge: You are abusing your right of self-defence.) Gentlemen! The German is a crocodile—I beg of you to allow me to continue. When I use the word crocodile I am not hinting at savage instincts or crocodile tears. The German is tame and good-natured, and weeps tears that are as sincere as the tears of a whipped child. If I have applied the name of crocodile to the German, it is only on account of his skin, which does resemble that of the crocodile. It consists of hard scales, and is like a slated roof. Anything solid that falls upon it rebounds, anything liquid runs off. Suppose, now, gentlemen, that you wished to mesmerise such a crocodile, with the final intention of curing his weak nerves, but in the first instance of making him so clear sighted that he could see inside himself, discover his own disease, and find out the proper remedy for it. How would you set about it? Would you gently stroke the crocodile coat-of-mail with your warm hand? No, you would not be so foolish; you know that would make no impression on it. You would stamp on it, drive nails into it, and if that were not enough, you would fire a hundred bullets at it,

calculating that ninety-nine of them would take no effect, and that the hundredth would bring about just the mild, modest results your mesmerism was intended to produce. This is what I have done." ¹

One sees that Börne's strong language on the subject of German servility and indolence is simply the negative expression of his patriotism. It is a patriotism which as a rule finds only indirect expression, but we feel it as distinctly in his melancholy derision as in the enthusiastic demonstrations of others.

As regards Heine, Börne's charges were, no doubt, to a certain extent well founded. The versatile poet's temperament made the monotonous struggle for a political conviction hard for him, and he was, as we have already shown, drawn two ways and rendered vague in his utterances by feeling himself to be at one and the same time a popular revolutionist and an enthusiastic aristocrat. But his objection to connecting himself with any of the existing political or religious parties was more a proof of his high intellectual standard than of anything else. His raillery in *Atta Troll* at the canting preachers of the Opposition is delightful and perfectly justifiable ; it only shows that he abhorred dogmatism in all its forms.

Börne is wrong in assuming that Heine, the man, was false to his party, taking that word in its greater, wider, signification, namely, the ideas for which he contended. For to these he was faithful, even throughout the eight long years when he lay on his deathbed, with difficulty opening his paralysed eyelids to look for God in that heaven whose emptiness he himself had so sadly and defiantly described.

And Heine was as true a patriot as Börne. Every reader of his works must remember the beautiful passage at the conclusion of the *Reisebilder*, in which he tells how the Emperor Maximilian sate in sore straits in the Tyrol, encompassed by his enemies, forgotten by his knights and courtiers. Suddenly the door of his prison cell was opened, and there entered a man in disguise, whom the Emperor recognised as Kunz von der Rosen, his faithful court jester.

¹ *Letter from Paris*, Dec. 15, 1831.

I feel it to be not only beautiful but true when Heine says : " O German fatherland ! beloved German people ! I am thy Kunz von der Rosen. The man whose only business it was to amuse thee, to cater for thy mirth in times of prosperity, makes his way into thy prison in time of need. Here, under my cloak, I bring thee thy strong sceptre and thy beautiful crown—dost thou not recognise me, my Emperor ? . . . Thou liest in fetters now, but in the end thy rightful cause will prevail ; the day of deliverance is at hand, a new time is beginning, my Emperor, the night is over ; look out and see the ruddy dawn."

If we beware of attaching too much importance to single expressions, to the wanton or arrogant outbursts scattered here and there throughout his works, we shall perceive that the feeling which finds classic expression in the words just quoted was very strong in Heine's breast. Neither his party standpoint, nor the admiration of things foreign which it entailed, affected a very sincere, deep love of his native land, which made exile in many ways a punishment to him. But he had not the kind of patriotism which he somewhere ascribes to the average German, the kind that narrows the heart, makes it shrink like leather in the cold. His was the patriotism that warms the heart and widens it until it is able to embrace the whole realm of civilisation.¹ How could he help loving Germany ! As he himself has said, and as we all must say each of his own country : " The truth is—Germany is ourselves." His whole nature and character were determined by his German birth and upbringing. The second half of his life being spent in an exile that was partly voluntary, partly compulsory—in so far a homeless man, that his works were prohibited throughout the German Confederation—the German language became to him a true, a grander, a real fatherland. He himself called the German tongue the most sacred of all possessions, the unsilenceable call to liberty, a new fatherland for him whom stupidity or malice has banished from the land of his birth.

¹ Heine : *Werke*, vi. 51. Cf. xiv. 45, and xiii. 16.

XIX

IMMERMANN

ALL who are familiar with Heine's works or letters are aware of the warm friendship and brotherhood in arms that united him in his youth to Karl Immermann. He proposed to Immermann to insert some of his epigrams in the *Reisebilder*, and as a matter of fact there are several pages of them in the book between the divisions *Norderney* and *Das Buch Le Grand*. They satirise various literary personages and events of the day. The attacks on those writers who imitated Oriental forms of poetry incensed Platen, and induced him to write his dramatic satire, *Der romantische Oedipus*, which in its turn called forth Heine's well-known satire.

It was very curious that Platen, in his irritation, should with one blow stamp as Romanticists the two men who, each in his own way, did so much (more than Platen himself) to unswathe from the wrappings of Romanticism a new spirit, a new art—the spirit, the art of modern poetry.

Karl Immermann (born in 1796) was three years older than Heine. He was the son of a correct, austere Government official in Magdeburg, and was himself a man of strong character and solid culture, early imbued with that old Prussian spirit of which there was not a trace in Heine. They were contrasts in almost everything.

Immermann fought in the battle of Waterloo as a volunteer, entered Paris with the army, afterwards retired with the rank of an officer, and studied law at the University of Halle. His strong feeling of justice led him into disputes with the powerful students' union, Teutonia, which had usurped a kind of moral authority over all the students, and enforced its principles, especially that of purity of life, in a domineering, brutal fashion. For several years he

continued to oppose the practices of the Union, and more than once during this time was obliged to invoke the power of the law to protect him from the insults and persecution to which he was subjected by his antagonists. The consequence of this was that he was hated by the great majority as an informer—the more so as the political reactionaries took advantage of this opposition to the traditional malpractices of the students' unions, to attack, and, where it was possible, suppress the unions, a proceeding for which Immermann was in no way responsible. From this time onwards he stood alone. Much in his character, much of its dryness and peculiarity, had its origin in this isolation, which also favoured the development of pride and self-esteem.

In 1819, Immermann was given a Government appointment (that of *Divisionsauditor*), in the town of Münster, in Westphalia, an old, strictly Catholic, provincial town, where at first he felt himself out of sympathy with every one and everything. But here, ere long, he made acquaintance with the woman who was to be the most powerful influence in his life.

Elisa von Lützow was the wife of Brigadier-General Adolf von Lützow, the famous leader of the volunteer corps celebrated in Körner's song. By birth she was a Dane, a Countess Ahlefeldt-Laurvig of Tranekjær in the island of Langeland. When Immermann first saw her she was twenty-nine, and, according to the testimony of her contemporaries, a most fascinating woman, graceful, charming, intelligent, of aristocratic bearing, and yet genial. From her earliest youth she had made a deep impression on the men who came within her sphere.

She had grown up the supposed heiress of great wealth, but in an unhappy home ; her father and mother had become estranged from each other, and about the time she was fourteen they separated. Count Ahlefeldt, a favourite of Frederick VI., was a pleasure-loving man, a pasha with a constantly changing harem ; he was a patron of music and of the drama, kept a private orchestra, and entertained companies of French and German actors at Tranekjær ; so

hospitable and recklessly extravagant was he that even his great wealth could not stand the drain upon it. What brought Elisa and Immermann together was her applying to him for legal advice when her father not only refused to make over to her what had been left her by her mother, who had died in 1812, but also to pay the yearly income which he had settled upon her.

Count Ahlefeldt long refused his consent to his daughter's marriage with the poor and as yet undistinguished foreign officer, but he gave it in 1810, and when, in 1813, the youth of Prussia joyfully and enthusiastically rose to arms at the call of Frederick William III., and Lützow formed the famous volunteer corps known by his name, his wild and daring riflemen (*die wilde, verwegene Jagd*) found their Valkyrie in their leader's beautiful wife, who was worshipped by the whole regiment as a superior being. Elisa, who appears to have spoken German from her childhood, felt herself at home on German soil, became a faithful daughter of her new fatherland, and identified herself with its interests. She inspirited the brave, nursed the wounded with heroic devotion, was the confidante, helper, and comforter of the best among the young men. After a victory, the choicest of the booty was always presented to her. The lieutenant who first stepped into Napoleon's captured carriage after the fight at Belle-Alliance brought her, as a remembrance, a pair of gloves and two glasses of the Emperor's.

After the conclusion of peace she lived with her husband in the different garrison towns to which he was transferred. In 1817 they came to Münster. The stiff, narrow-minded, bigoted tone of its society was antipathetic to her ; but here, as elsewhere, she gathered round her a circle of enthusiastic admirers, who were charmed by her taste and by the keen intelligence which she displayed, without being a great talker—sometimes only by a smile and a nod.

To Immermann she was like a revelation from a higher, nobler world, for which in his lonely, joyless life he had been longing. Lützow's quarters were in a castle-like building that had been a convent, with high windows and great folding doors. Here, surrounded by flowers, statues,

books, birds, dogs, and admirers, she seemed like a noble lady of olden days, or one of those princesses of the Renaissance who attracted poets to their courts and inspired them.

With the year 1825 came a great change in Elisa's life. The good-natured and chivalrous but volatile and impressionable Lützow fell so violently in love with an insignificant flirt that he requested his wife to set him at liberty again. This she was not prepared to do ; but after she happened to overhear Lützow remark to a friend that when he was quite young he had made up his mind to marry a great heiress, a new light was thrown upon the determination he had shown in their early days to win her, and her feelings towards him changed. Her pride was hurt ; she presently informed him that she would no longer stand in the way of his happiness, and agreed to a divorce, the reason of which she kept secret.

Not an angry word passed between husband and wife. The divorce was pronounced in April 1825. Both before and after it Lützow wrote Elisa letters which testify to a most friendly feeling and warm admiration. It was an unlucky day for him when he took the step which separated them. He was universally blamed, and when it came to the point, his capricious enslaver would have nothing to say to him. He repented his delusion when it was too late. Some years afterwards, in order to make a home for himself again, he married his brother's widow, but this lady's temper was so bad that it made the last years of his life most unhappy.

The divorce left Elisa homeless and solitary, and this led to gradually increasing intimacy with young Immermann, who saw in her his ideal, and was passionately desirous to make her his wife. But Elisa shuddered at the thought of a second marriage ; the disillusionments of her wedded life had disgusted her with matrimony in general, and she reflected, moreover, that she was six years older than the young poet. When Immermann, in 1827, was promoted to the appointment of *Landesgerichtsrath* in Düsseldorf, he passionately urged her to accompany him

there. She agreed to do this, though she again refused to marry him; both, however, vowed never to think of marriage with any one else.

The lovers inhabited a country house in the village of Derendorf, close to Düsseldorf, where they had their separate suites of apartments. This house, which lay in a great rose garden, they decorated with exquisite taste, and here they lived a full and happy life for a number of years. Düsseldorf was at that time the resort of many of the best artists in Germany, painters like Schadow, Lessing, Hildebrandt. Thither, too, came poets (like Grabbe), composers (Mendelssohn), art amateurs, and critics from all parts. Immermann's and Elisa von Ahlefeldt's house was a rendezvous for all these. In Elisa's circle in Münster, Immermann had distinguished himself as a clever reader of dramatic works; here he continued to give semi-public readings of the same description. This gradually developed a desire on his part to manage a theatre. He rehearsed a number of trial plays with the Düsseldorf theatrical company; artists from other parts came to his assistance; the great actor, Seydelmann from Berlin, played Nathan; Felix Mendelssohn put two operas on the stage for him and directed the performance.

Elisa's father died in 1832. She did not inherit all the wealth that in her youth was expected to be her portion, but the cousin who succeeded to her father's title and property settled a handsome annuity on her. She and Immermann now travelled together—on the Rhine, to Dresden, in Holland; a tour which Immermann took alone is described in his *Reisejournal*, which consists entirely of the letters he wrote to Elisa. Everything else was written beside her, and subjected to her affectionate but frequently severe criticism.

After an existence of three years, Immermann's theatre, failing to obtain state aid, had to be closed. This was a great grief to him. He sought to distract himself by a tour in Franconian Switzerland. His *Fränkische Reise*, the description of this tour, also consists of letters to Elisa. They were the last he wrote her. For during this absence

he met, in Magdeburg, a girl of nineteen, Marianne Niemeyer by name, who made a very strong impression on him. When he rejoined Elisa he once more, to her surprise, asked her to marry him. As before, she refused. It would seem as if he had been pretty certain of the answer he would receive, and only desired to salve his conscience. For immediately afterwards, unknown to Elisa, he began a lively correspondence with Marianne, proposed to her, and was accepted. Elisa heard of his engagement from others, and at once resolved to leave Düsseldorf. She did so in August 1839, Immermann accompanying her and the friend with whom she travelled as far as Cologne. Till this time, in spite of her forty-nine years, she had retained her beauty; now she suddenly grew old. In October 1839 Immermann married; in August 1840 he died. Elisa survived him fifteen years.¹

It is quite obvious that the connection with Elisa, which for so many years was pleasurable and helpful to Immermann, in the end became burdensome to him. But it is unwarrantable to assert (as Goedeke has done) that it was the breaking off of this connection and his subsequent lawful marriage which first gave Immermann the creative vigour which he displayed in his last important work, *Münchhausen*. It was conceived and executed under Elisa's influence to quite the same extent as his other works.

Her personality and the position in which he stood to her often and in many ways influenced his writings. She is supposed to have suggested his drama, *Petrarca*, which treats of Petrarch's love of Laura, and represents the irresistible strength of a passion inspired by a high-born lady even when the said lady is not free. Her views on the subject of love, and its unqualified justification as such, are said to be recognisable in the drama, *Cardenio und Celinde*. She was probably his model for the heroine of the comedy, *Die schelmische Gräfin*, and certainly the model for Johanne in the novel *Die Epigonen*. But all this is as nothing in comparison with the general development and refining influence which she exerted over him as an author.

¹ Ludmilla Assing: *Gräfin Elisa von Ahlefeldt*, 1857.

Immermann's is a curious fame. Of all his works only one is still read, his novel, *Münchhausen*; and only one part of this novel, the smaller half of it (now separated from the rest and published by itself), will carry his name down to posterity. This one small volume is in reality of more value than all the rest of his work.

In its construction, *Münchhausen*, following the general rule of the Romantic tales, was intentionally disorderly; the book begins, for example, with the eleventh chapter. The hero, a Westphalian baron, is a descendant of the old lying Münchhausen, and, like him, a fantastic liar. The whole was meant to be a sort of satiric repertory of the various humbugs and nonsensicalities of the day, amongst which the author's humour might play at will. But out of all this irregular play of fancy, which corresponds to the title *Eine Geschichte in Arabesken*, there was gradually developed the great rural romance which has taken a place in German literature under the name of *Der Oberhof*. Its principal characters, the village magistrate (*der Hofschulze*) and the fair-haired Lisbeth, represent a new truth, a new creative art. They live and move on "the red soil" of Westphalia, and in their persons the German peasant is for the first time introduced into literature without the sentimentality of the pastoral idyll or the distortion of the opera ballet, undoubtedly conventionalised, but with caste and race individuality. There is a vigorous, fresh naturalness about these characters, which will never grow old.

Der Oberhof has taken its place as the original type of all the European peasant tales, and in certain points it is superior to any of them, old-fashioned in many ways as it now seems. Hundreds of fantastic threads connect this admirable story with the romance of Romanticism, but it is easy to cut them, and then we have before us as it were the hard crystal into which Romanticism finally condensed itself in Immermann's mind.

It is the custom nowadays to regard the peasant tale as a direct offshoot of Romanticism. Yet it undoubtedly, both in France and in the North, marked the transition to an art which was more true to nature than the Romantic.

It signified a complete change of sphere in German art when Immermann gave up writing historical or fantastic dramas in iambic verse, the scenes of which were laid in countries which he had never seen, and portrayed ordinary human life in the little known province of Westphalia, where he had lived and exercised the functions of a judge. There were no railways in the Westphalia of those days, and no manufactures ; but it was a country of patriarchal, wholesome manners and customs, and he had only to represent it with the faithfulness which illuminates, to produce an effect infinitely surpassing that of any of the earlier arbitrary creations of his poetic imagination.

The wealthy peasant landowner, who is the principal personage in this story, is the prototype of all the sturdy, independent farmers of the German peasant tales, and of many in those of other countries. Excellent as many of Auerbach's characters of this type are, he surpasses them all in what may be called the historic greatness which is imparted to this character by the intimate relation which we feel to exist between it and the far back past of the country. This peasant appears on the background of traditions still in force, which link the present with almost forgotten times.

He is a genuine peasant. He is not in the least amiable ; he has had no time to cultivate amiability ; from his boyhood, life has been too hard to allow of that. His distinguishing qualities are sound common sense, seriousness, obstinacy, pride of position, and permissible self-interest. There is a granite-like foundation to his character. He has the true peasant shrewdness, not to say shiftiness, in business ; he is always ready to advise his neighbours how best to hold their own against the authorities when any forced sale of land is threatened, always on his guard against emissaries of the government, even when their mission is the construction of new roads or some such improvement ; he is cold in his family relations, and has all the prejudices of the rustic.

And yet he is great. He rules, and he always carries his point. He not only reigns over his own large estate

like one of the stern, patriarchal kings of old, upholding good old customs, keeping his eye on every one and everything, admonishing in proverbs, rewarding with the honour of retention in his service; but, unquestionably the superior of all his neighbours, he has induced them to regard him as their leader, and has quietly, without disturbance or revolt of any kind, led them to free themselves from the supremacy of state authorities and to rule themselves under him as a sort of judge of the old Jewish type. In his district both law-suits and criminal cases are unknown; no one goes to law with his neighbour; no one is ever accused of a crime; one might take it to be an oasis of innocence and peace. It is far from being that; but since medieval times the secret courts of justice (*Vehmgerichte*) have existed here, and the peasants, under the influence of this great peasant, have agreed to uphold these, and thus privately provide for the maintenance of equity and justice among themselves. They assemble secretly at night in a lonely place and settle their own disputes. The sentences are accepted and executed without dispute. The only punishment awarded is a sort of excommunication of the malefactor, which is as severe a chastisement as any that could be imposed by a state judge. A peasant whom all avoid, whom no one will help, with whom no one will have any dealings, suffers from almost as strict isolation as the man confined in a prison cell.

As a symbol of his power and dignity the old "Hofschulze" treasures a sword, which he believes to be what tradition calls it, the sword of Charlemagne, and which he regards as his most precious possession. His hand is on its hilt when he pronounces judgment. This sword, which was dug up somewhere in the neighbourhood, is really a perfectly common weapon, possibly two hundred years old; and we have an admirable description of how the old farmer is at times tormented by doubts of its antiquity, doubts which, with his peasant shrewdness, he tries to dispose of once for all. He tempts an antiquarian in the neighbourhood with the sight of a beautiful amphora, and then obliges him to give in payment for it a written

certification that the sword had undoubtedly belonged to Charlemagne.

The tragic catastrophe of the story is brought about in this way. A man who is now a vagrant had, in consequence of an intrigue with the daughter of the "Hofschulze," been attacked by her brother and had killed him in self-defence. This vagabond, to revenge himself on the "Hofschulze" for the sentence of excommunication which has ruined his life, steals the sword and hides it where no one can find it. The loss breaks the old man's spirit. All the mysteries of the secret court of justice are divulged, and he is obliged to stand his trial.

Granted permission to make a last speech, he says: "Your Worship! I have no doubt that the clerk is noting me down in his minutes as a fool, and my sword and secret judgment-seat as foolery; for so, if I mistake not, I heard the young gentleman call the things that lie nearest to my heart. I would fain give some explanation regarding this foolery." And he goes on to say how, ever since he could think, he has observed that, after calamities such as hail-storms, floods, failure of crops, or cattle-plague, some of those gentlemen came to the district who not only understand how to write reports, but also how to judge everything much better than the people concerned; they described the calamity after it was past, but were never there at the time to help; and if a little money happened to be sent, it never reached those who needed it most. "One thing was more astonishing than all else. One or other of these government gentlemen would order things so in the district that we peasants could not refrain from laughing at it all. In a year or two the same gentleman would come driving in a carriage and four, with all kinds of ribbons and orders on his breast, looking as if he had helped to create the world. Thinking over all this in my plain way, I came to the conclusion that the government gentlemen were of little service to us peasants; nor did they come to do us service; they came to write, and they wrote until they wrote themselves into a carriage and four. . . . And then I thought (for all my life I have been given to thinking) that a steady, industrious

man will always get on if he watches the wind and the weather, and attends to his business and is a good neighbour. . . . And first I accustomed myself, even in times of trouble, never to think of help ; I paid my taxes and bore my own burdens . . . and then I accustomed my neighbours to do the same. They followed my example ; we settled our own affairs among ourselves, and many matters about which much ado would have been made elsewhere, were never heard of beyond the bounds of the parish. . . . By degrees we came to settling everything. A peasant has understanding enough to tell who has the best claim to a certain wall or strip of meadow. And when a house has been broken into, the village nearly always knows who has been the thief ; but because it is not always possible to bring sufficient proof, a man well known to be a rascal may impudently and scandalously show his face and enjoy his booty, which its rightful owner never recovers. So we quietly took the law into our hands, and no one could accuse us of anything, for we injured no man ; we only refused to hold any communication whatsoever with the evildoers whom we placed under the ban ; and of this ban men were more afraid than of the judge's sentence and prison."

"And," he concludes, "if other people would but do the same, if the townsmen, the merchants, the noblemen, the scholars, would but manage their own affairs, things would be better than they are. Men would no longer be like stupid children, for ever crying for father and mother, but every man would be like a prince in his own house and among his equals. And the king himself would then be a far mightier monarch, a ruler like no other, for he would rule over hundreds of thousands of princes."

We have the feeling at the end of the story that, now the secret is divulged and the sword stolen, the days of popular justice are at an end. But the author gives us his own opinion on this subject by the mouth of the wise pastor, who declares that the independence which is the watch-word of this peasant and his friends is a reality which cannot be done away with by being divulged, that the idea which has united them, the idea that a man is

dependent on his neighbours, not on strangers who stand in a perfectly artificial relation to him, does not require the support of the tribunal under the old lime-tree. In the peasant farmer himself, the mighty old yeoman, he sees the true sword of Charlemagne, which no thief can steal, the true backbone of the country.

Observe that this is written by an author who was a magistrate and the son of a Prussian government official.

A marked contrast to the strong, stern figure of the old peasant, but drawn with as sure a hand, is Lisbeth, the fair-haired, country girl who is the heroine of the tale. Young Count Oswald, who wanders about the country shooting, falls in love with her, and it is the eventful love-story of these two young people which forms the chief attraction of the book. Immermann had in his writings long shown himself to be a firm believer in the unbounded power of love over humanity, but here he tells the story of young love as he had never done before. We have the beat and glow of two innocent young hearts. The youth and maiden meet, full of budding, swelling, healthy presentiments and hopes. No renunciation or disappointment has as yet cooled one drop of their warm blood. The distance between them is bridged over in an original manner. The young sportsman, who has inherited from his parents a taste for shooting, along with absolute incapacity to hit anything, for once in his life succeeds in setting his mark on a living creature; he lodges a whole charge of small shot in the girl's shoulder. The shame and regret he feels give place in time to ardent love. When she has recovered and the two have discovered that they love each other, they go together one day into the wood.

"'I want to ask your wounds to forgive me,' he said — undid her kerchief, and kissed the small red spots between her breast and her white shoulder. She did not resist; her little hands lay folded on her lap, and she sat quite still, a resigned victim of love; but she looked at him bashfully, entreatingly. He could not bear that look; he quickly covered breast and shoulders again with the kerchief, fell at her feet, pressed her knees to his heart,

and then walked away a few steps to overcome his emotion."

This suffers in translation. It must be read as it occurs in the original, this little field idyll, in which the lovers play like children; she stands up against him that he may measure her height; he plays with her curls; from time to time she gently whispers: "O du!" but this is all she can say; they make a meal on apples and bread, which they buy from a woman they meet, agreeing that novel writers lie when they assert that love lives on air; she eats from his hand and he from hers. It is all as natural and as good as anything of the same style in Auerbach, Keller, or Björnson.

And Immermann's description of the sorrows of love is no less admirable. Nothing in the book surpasses the passage in which the old farmer tells Lisbeth that her lover is a young nobleman, and makes her understand that she must not expect him to marry her. Oswald has concealed his position and given himself out to be an ordinary forester, only with the intention of giving her a joyful surprise later. If she had taken time to think, she would have come to the conclusion that she need have no fear of his proving unfaithful. But the knowledge that her lover has lied is a blow that upsets her equilibrium, and Immermann profoundly remarks, "For love, as long as it is unshaken, is divine penetration . . . but once shaken, once driven to conjecture and surmise, it is madness, which passes cathedrals without seeing them and takes molehills for mountains." This is a profound saying, because it is a true psychological appreciation of a feeling which is the product of unknown causes. Heine's psychology of love was very simple; when he complains, it is always of faithlessness as a wrong knowingly committed. Immermann here represents what may be called the somnambulistic action of the feeling, the instinct, unerring as that of the sleep-walker, which it possesses when undistracted by disturbing forces.

Both in broad outline and in minute detail this first of the peasant novels is sterling poetry. The influence of fantastic Romanticism is still distinct; the secret tribunal,

the sword of Charlemagne, the enthusiasm for old customs are Romantic features ; even Lisbeth's fanciful pedigree—the fathering of this truthful young being on the old liar Münchhausen—betrays that the tale is an outgrowth of an earlier Romantic literature. All this, however, only throws into stronger relief the laborious, yet vigorous, process of condensation by which healthy, modern realistic appreciation and treatment of popular subjects was evolved out of the arbitrary fantasticality which immediately preceded it.

Immermann is one of the company of authors, including Daniel Defoe, l'Abbé Prévost, the Danish poet Wessel, Chamisso, and Bernardin de St. Pierre, who prove that a single volume is enough to carry a writer's name down to posterity, even if everything else that he has written be quickly forgotten. As a matter of fact, only this one work of Immermann's lives. He wrote mock-heroic poems, such as *Tulifäntchen*, which was much appreciated in its day, but is now unreadable. He wrote works which, for their day, must be pronounced meritorious, but which are now given over to moth and rust, such as the drama *Merlin* (1831), a great Romantic work in well-written verse, a sort of unsuccessful pendant to the Second Part of Goethe's *Faust* and the historic tragedy which was first known as *Das Trauerspiel in Tirol* ("The Tragedy in the Tyrol"), but was re-named *Andreas Hofer*. The second of these plays is the better of the two ; it is founded on Immermann's own youthful recollections of the formidable resistance encountered by the French in the Tyrol, and is written with both the ability and the will to present a faithful and impartial picture of the two hostile races, so unlike in their character and in their development. This work in its original form, as published in 1826, criticised by Börne in his *Dramaturgische Blätter*, and satirised by Platen in *Der romantische Oedipus*, is interesting, especially as a sort of mongrel, the offspring of Kleist's genius mated with Schiller's muse ; for the hero reminds us of Schiller's *Wilhelm Tell*, and the love affair between the Frenchman and the Tyrolese girl, with its tragic ending, of Kleist's *Die Hermannschlacht*. But the play was

too devoid of any really profound, impressive originality to live long, and when, in 1831, Immermann re-wrote it, suppressing everything that had given offence or called forth adverse criticism—the whole love-story and the incident (again recalling Kleist) of the sword which the angel restored to Hofer in a dream—he himself took away what life there was in it. Pride, if nothing else, should have made him retain the character which Platen had tauntingly nicknamed the “Depeschenmordbrandehebruchstyrolerin.”

It was an unlucky chance which made bitter enemies of two lovers of liberty like Immermann and Platen, and two rare spirits like Platen and Heine. That which gave rise to the whole literary feud, to the clumsy, ugly attacks on Immermann and Heine in *Der romantische Oedipus*, to Immermann's retort, *Der im Irrgarten der Metrik umhertaumelnde Cavalier* (“The Reeling Knight in the Labyrinth of Metre”), and to Heine's crushing attack on Platen in the *Reisebilder*, deadly from its very stench, was such a paltry trifle, such an insignificant though contemptuous distich, that only an arrogant and quarrelsome disposition like Platen's could have made it the occasion of a war with poisoned weapons.

Platen's letters show what dire offence he took at the two lines by Immermann in the *Reisebilder*, which might be construed as referring to his ghazels, and how determined he was to revenge himself ruthlessly. Great and serene in the region of pure art, and a manly champion of political liberty, he displays in his onslaught on the men who had insulted him, an offensively boastful degree of self-admiration and an insolence which is partly the arrogance of rank and partly the recklessness of wounded vanity. His letter from Rome of the 18th of February 1828, shows that he really knew nothing about Immermann's *Das Trauerspiel in Tirol*, which he had determined to attack. *Der romantische Oedipus* was almost finished when he wrote to Fugger: “Be sure to tell me something about Immermann's *Andreas Hofer*, something of the plot and any piquant nonsense. I need it for the end of my Fifth Act, where I make him go quite mad.” The boundless contempt with which Platen treats Immermann in his play can thus, in spite of his

protests, only be regarded as vindictiveness. As regards Heine, it is simply his Jewish birth with which Platen taunts him in both letters and play. In the play everything turns on this—Heine is the Petrarch of the Feast of Tabernacles, the pride of the synagogue. So personal is the satire that Nimmermann is made to say, that though he is content to be Heine's friend, he would not be his mistress, for his kisses reek of garlic, &c. From Platen's letters it is easy to see that he completely underestimated the strength of the antagonists whom he thus challenged. He feels that he is capable of "crushing that Jew, Heine," whenever he chooses to do so. When his friends try to persuade him that attacks on Heine because of his birth carry no weight, he replies, quite unmoved: "That he is, or was, a Jew is no moral offence, but a comical ingredient. Intelligent readers will judge whether or not I have turned it to account with Aristophanic cunning." So sure, so superior does he feel himself, that even in December 1828, immediately before he is utterly discomfited by Heine's return blow, he sees in him nothing but "an impudent Jew, a miserable scribbler and sans-culotte." His moral indignation at the first books of the *Reisebilder* was, however, so great that he calls the author and his like "veritable Satans."¹ The treatment he met with was not undeserved; scorn was returned for scorn, and his under-estimation of Heine and Immermann was cruelly avenged. The scurrilous part of Heine's attack injured himself most by exciting the disapprobation of his own friends and admirers.

The fact that the names Immermann and Platen came to form a constellation of hate was actually due to the similarity of their natures, to the feeling of solitariness which, combined with a self-esteem that was always on the alert, made them prone to proclaim their own praises and to attack others with undue bitterness and with insufficient understanding. These two men, each in his own way, represent the transition from Romanticism to modern liberalism. Platen, who followed in the footsteps of the Romanticists in his assiduous cultivation of foreign forms, the oriental ghazel, the southern

¹ Platen's *Werke*. Letters of 18th February, 12th March, and 13th December 1828.

sonnet, the ancient Greek Aristophanic comedy and Pindaric ode, shortly before his early death wrote songs and poems (*Political Poems*, including the *Polish Songs*—posthumously published) which are on the highest level of spirited modern lyric poetry. And Immermann, who all his life had treated tragic or fantastic themes with Romantic extravagance or symbolism, not long before he died impregnated a piece of homely reality with a spirit of true poetry by which the following generation throughout the whole of Europe was influenced.

XX

HEGELIANISM

IT was the Hegelian philosophy, in combination with the Revolution of July, which drove thinking men to take their part in the stirring life of modern history and politics. Not that Hegel himself sympathised with the Revolution of July. Such a violent interference with what to him now represented the rational state of things, could hardly appeal to him, in his sixtieth year, as the great Revolution had done. In politics he had long been a strong Conservative.

But none the less certainly did the Revolution of July change the character of the Hegelian philosophy. It was the historical turning point, the historical crisis that was needed to transfer that philosophy from the lecture-room to the arena of life. One of the peculiarities of the philosophy was, that it was capable of diametrically opposite interpretations. From this time onwards we observe it to be one of the most powerful instruments in the remoulding, the reconstruction of life. We saw that it was so in the case of Heine, who never alludes to Hegel's conversion to Prussian Conservatism except to apologise for it; to him Hegel is always the great philosopher of the new era, the mighty sovereign of the realm of thought.

Until Hegel was called to Berlin he had been unsuccessful as a teacher. He had attracted little attention at the other universities, and in his younger days had often lectured to only three or four students. Now he was at the height of his fame. Unlike Schelling, who reached maturity so early, and became so early barren, Hegel, the man of heavier, slower nature, entered the most momentous stage of his career with his forty-eighth year.

Great expectations were formed of him, and he fulfilled

them all. His insight was extraordinary; he seemed thoroughly to belong to his time, and yet to live as it were above it—familiar with all its ideas and judging them all with calm superiority and profound conviction. Hundreds upon hundreds of listeners streamed to his lecture-room.

The young student who saw him for the first time thought him an odd-looking figure. He had aged early, his originally powerful figure was bent, and the impression he produced when he entered the lecture-room was that of old-fashioned middle-class respectability. He went to his desk, seated himself, became absorbed in his manuscript, turning over the large leaves and looking up and down them for what he wanted. His carriage was awkward and characterless, his expression listless, his face worn and wasted, not by passion but by the most arduous mental labour. But he had a fine, noble head, and when he turned his face, with a look of profound, dignified, yet simple earnestness towards his hearers, the imprint of high intellect was unmistakable.

He began to speak, cleared his throat, coughed and stammered, had difficulty in finding his words. He had a strong Swabian accent, and a jerky, unrhythmical delivery; involved himself in long, intricate sentences which he seldom managed to bring to a satisfactory conclusion; sought long for the exact word required to express his meaning, but never failed to find it; and when found, it always struck his hearers as extraordinarily telling, whether it was a perfectly familiar or a very uncommon expression. In time this peculiar delivery simply served to make intelligible to the listener the extraordinary difficulty and intricacy of the mental process. There might be tiresome repetitions, but if the student let his attention wander and missed a few sentences, as likely as not he was punished by losing the thread of the discourse. For by means of apparently insignificant intermediate steps some thought had been made to betray its one-sidedness, its narrowness, to involve itself in contradictions, and these contradictions had to be, or were already, explained away.

What struck one as peculiarly characteristic of his

lecturing was the combination of two features : the speaker's concentration in his subject, which made it seem as if he spoke entirely for its sake ; and his keen anxiety to make himself plainly understood, which made it seem as if after all he spoke chiefly for the sake of the hearer.¹

He was a wretched orator, this professor, but a wonderful thinker and expounder. The technical terms he employed were bewildering—that extraordinary terminology in which “an sich” meant according to its constitution, and “an und für sich,” the completed, absolute existence ; but his hearers became accustomed to it, and soon began to feel as if they were floating above the earth in abstractions so refined and so ingeniously complementary that the dialectic of Plato's *Parmenides* seemed clumsy in comparison ; at times as if they were penetrating ever deeper into ever more concrete subjects. The speaker's voice grew stronger, he looked round with a free, confident glance while, with a few pregnant words, he characterised an intellectual movement, an age, a nation, or some specially remarkable individual, such as that nephew of Rameau's who, without being named, is described in the *Phænomenology*.

The novice who heard the famous thinker propound, without any illustration, the abstract ideas which applied to everything—spirit and nature, matter and mind—ideas of which it was said that they enclosed the seen and the unseen in their mysteriously but methodically woven net—might at first feel tempted to run away, or at any rate not to come back again.

But he did come back, for the laborious delivery soon fascinated him, and he began to feel that he was making progress. Every now and then a lightning-flash of thought illuminated the darkness. The pupil began to comprehend that, in his master's mind, there was no question of this being a system like other systems, a more profound or more comprehensive plan of instruction than other plans, but that the man regarded himself as the originator of an entirely new science, which comprehended the whole of

¹ Hotho : *Vorstudien für Leben und Kunst*, p. 383. Haym : *Hegel und seine Zeit.*, p. 392. Scherer : *Mélanges d'histoire religieuse*, p. 299.

existence, explained everything, God and the world, and was the completion of everything ; for the thoughts of all earlier thinkers were discernible in his system, as all the lower animal forms are traceable in the human embryo ; everything that had gone before had prepared his way, all endeavours found their fulfilment in him ; from this time forwards progress could only lie in the direction of more special development of the separate sections of the great completed plan.

The pupil was henceforth under the master's magic spell. The very abstruseness of the terminology was now an attraction the more ; difficulties acted as spurs ; it seemed to him a point of honour, a matter of vital importance, that he should understand. And with what rapture he understood !—understood that the whole world of sense was only appearance ; the great reality was thought. These separate, individual appearances were not real, not true, only the universal was real. I think, and by inevitable laws the progress of my thought leads me to the complete understanding of myself and of the world. I think my own thought, not regarding it as my own, but as the universal thought, as the thought of all other human intelligences in union with mine ; I deprive them all of the individuality which appears to be essential but is not, and see in all these intelligences one intelligence, and in it the principle of existence. This first principle, which finds its highest expression in man, is that which permeates, which creates the world. This first principle, which works and creates blindly in nature, is in me conscious of itself. The absolute, the idea, that which is popularly known as God, is not a conscious or personal being, for consciousness and personality presuppose the existence of something outside the consciousness and personality ; and yet it is not quite unconscious. Man's consciousness of God is God's self-consciousness. I cease to live as a single, fortuitous human being, in order to feel the universal life live and pulsate in me.

Logic, which has been nothing but a sort of childish scholastic discipline, which inculcated self-evident facts by the aid of barbaric formulæ (Barbara, Celarent, Ferio,

Camestres, Baroco), logic, which had languished and died in ignominy long ago, came to life again in the doctrine of the thoughts of existence in their connection and their unity; for the first thought necessitated, produced the second, amalgamated with it into a third, which in its turn summoned up its antithesis, which was at the same time its complement. Thought of necessity produced thought, until the thought-serpent set its tooth into its own tail, thus forming one inviolable circle, from which the realms of nature and spirit again detached themselves, dropping as the rings dropped from Draupner, the ring of Odin.

And all the sciences came and drank of the new metaphysic, as of a fountain of life, and all renewed their youth. And the system gradually rose before the disciple's eye, homogeneous, carefully articulated, severely symmetrical, of an internal infinity, a spiritual Organon, a gigantic Gothic cathedral, every little part of which repeated the whole, every little triad the great Trinity—thought, nature, and spirit. It rose, built upon the granite foundation of thought, all the buttresses and arches of the realm of nature supporting it as it mounted towards the spirit, soaring to heaven in the mighty three-storied tower of which religion formed the lowest, art the middle, and philosophy the highest course.

But even more to the disciple than the system was the method. For the method, the imperative thought-process, was the key to earth and to heaven. It was by virtue of the method that he understood. It was by virtue of the method that he saw the history of the world to be a connected drama, one grand drama of liberation, in which every race had its part, and all the parts were interdependent.

It was, after all, a truly great thought-poem, which men took for a scientific demonstration; a new species of poetry, more dramatic and more masterly in construction than that which Schelling's intellectual perception had revealed to him; a new intoxicant, more subtle and potent than that provided by the natural philosopher. The system has, indeed, collapsed, the machinery of the method, too fine and intricate, has come to pieces in our hands; only a few of the

great fundamental thoughts remain. But he who in his early youth has passed through the Hegel period in his own mental experience, perfectly understands the rapturous enthusiasm of the youth of that day, and the strength they drew from these cosmic thoughts, world-ideas.

Among Hegel's pupils about the year 1830 there were already master-thinkers like Hotho, Gans, Marheineke, Michelet; and almost all the men of mark who appeared in the most diverse intellectual domains from this time until far on in the Fifties, belonged at first to the Hegelian school—Rosenkranz and Werder, Strauss and Fischer, Feuerbach, Marx, and Lassalle. Cousin came from France, Heiberg from Denmark, Vera from Naples, to fit themselves for propagating his doctrines in their native countries.

From the professorial chair in Berlin, the Hegelian philosophy spread throughout Germany, throughout the earth. Seldom or never has a spiritual monarch's throne stood so secure. At the time of Hegel's death (by cholera) in 1831, his followers compared him to Aristotle, to Alexander the Great, even to Christ.

On the literature of the following decade, and in especial on the so-called Young Germany, Hegelianism acted as an emancipating spiritual power, a power that destroyed faith in religious dogma and freed the individual from the burden of the Christianity of the State church. We have already observed that even such an essentially lyric nature as Heinrich Heine's took on the tinge of Hegelianism in this respect, quite independently of the fact that his keen understanding was trained in the school of Hegel; in the peculiar turn of his wit we trace the influence of the Hegelian dialectic, which makes every idea pass over into its opposite (unity of opposites).

But it was as a sort of modern Hellenism that the Hegelian philosophy exercised the most powerful influence upon young minds. What may be called Hegel's Hellenic influence was even stronger than Goethe's.

The reader doubtless remembers the passage in Heine's book on Börne in which he writes on Börne's Nazarenic narrowness. He tells us that he calls it "Nazarenic" to

avoid employing the words Jewish or Christian, words which to him convey the same meaning, because he does not use them to designate a faith but a disposition, a nature ; and he places the word Nazarenic in opposition to the word Hellenic, which also to him signifies an innate or acquired disposition and view of things generally. In other words, all humanity is divided for him into Nazarenes and Hellenes, men with ascetic, image-hating dispositions, inclined to morbid spiritualisation, and men of cheerfully realistic temperament, inclined to genial self-development. And he designates himself a Hellene—a name which no Romanticist would ever have bestowed on himself.

Hellenism in this sense emanated abundantly from Hegel. His whole intellectual bent is in the direction of that tendency of the time to present modern matter in antique manner, which we observe in Goethe when he writes his *Iphigenia*, and in Thorvaldsen when he represents the Princess Barjätinska in Greek dress. It was not by mere chance that Hegel and Thorvaldsen were born within a few months of each other in the year 1770. Nor was it a mere accident that Hegel best understood that side of Goethe's nature which turned towards Greece.

Hegel had received his early training in his native country, Würtemberg, under two influences, that of eighteenth century enlightenment with its revolt against theology, and that of classic antiquity. Even as a school-boy he was keenly interested in the study of the Greek language and literature ; as a mere child he was devoted to the *Antigone* of Sophocles, which in later life was to him the typical Greek work of art, and is constantly referred to in his writings. He declared the study of the ancient classics to be the real introduction to philosophy, and his own system as a whole he gradually moulded on the plan of the ancient systems. It stands in the same relation to the Aristotelian structure of thought in which Goethe's *Iphigenia* stands to a play of Euripides, or Thorvaldsen's "Triumphal Procession of Alexander" to the frieze of the Parthenon.

His primary natural disposition towards Christianity is

shown in his studies and researches as a youthful theologian, the substance of which, taken from the original manuscripts, has been given to the public by Haym. In these early writings he maintains that the Greco-Roman religion was a religion for free men, that a free community, a free state, was the highest ideal of the Greek, an ideal to which he consecrated his labour and his life. The God of Christianity was only a substitute for lost republican liberty. Men had lost power; they could no longer will, but only wish and pray. And the more slavish they grew, the more was a God outside of themselves and above themselves a necessity to them. And it is Hegel's opinion that for us, in our days, has been reserved the task of demanding the return of those treasures—the property of man—that were flung up into heaven. In this he anticipates Heine and Feuerbach.¹

In his youth Hegel always sees Jewish antiquity through classic spectacles. He calls their ancient history “a condition of unmitigated ugliness.” The great tragedy of the Jewish nation is, he says, a very different thing from a Greek tragedy; it neither awakens pity nor terror; for these feelings are only called forth by the fate following on the inevitable errors of a noble nature. He sees the history and fate of the Jews against a background of Sophoclean conception of life and Aristotelian theories. Such ideas as law and punishment are repugnant to him. The Christian doctrine of the forgiveness of sin he can only accept by converting it into the idea of fate reconciled by love. In other words, he can only admire the sufferings of Christ when he looks upon them as he looks upon the sufferings

¹ “Die Objectivität der Gottheit ist mit der Verdorbenheit und Sklaverei der Menschen in gleichem Schritt gegangen, und jene ist eigentlich nur eine Offenbarung dieses Geistes der Zeiten. . . . Ausser früheren Versuchen blieb es vorzüglich unseren Tagen aufbehalten, die Schätze, die an den Himmel geschleudert worden sind, als Eigenthum der Menschen wenigstens in der Theorie zu vindiciren; aber welches Zeitalter wird die Kraft haben, dieses Recht geltend zu machen und sich in den Besitz zu setzen?”

The objectivity of the Divinity has gone hand in hand with the slavery and corruption of humanity, and is in reality only one sign of the spirit of the times. . . . Attempts have been made before, but it has been specially reserved for our age to vindicate at least in theory, as the property of man, the treasures which have been hurled up into heaven; but what age will have the power to enforce this right and to place man in possession of his own?

of Oedipus in Colonos, namely, as a fate overtaking the innocent, not as a sacrifice offered for the sins of others.

All that he rescues for himself from the shipwreck of positive religion is the person and life-story of Jesus—that beautiful divine-human personal life which is to him an equivalent for the citizen-life of the ancient world. But his Jesus is not Jesus pure and simple, but a Jesus-Apollo such as Heine describes in his poem *Frieden*—the giant, who bears the red, flaming sun in his breast for a heart. We have a similar fusion of heathenism and Christianity in the well-known preface to *Romancero*, where Heine talks of his last genuflection “before the ever blessed goddess of beauty, our dear lady of Milo.” For this is not Venus pure and simple, but Venus-Madonna.

Thus Hegel himself is the originator of that pagan Hellenism, of which it was the fashion to accuse Young Germany.

And in his philosophy we can even detect the spirit which might evolve such a watchword as “the emancipation of the flesh.” This was a French expression introduced by Heine into German literature, which was eagerly taken up by his admirers and imitators, and was specially execrated by the enemies and denouncers of the new literature. It certainly might be suspected of an immoral meaning in Heine’s mouth and of an ugly meaning in Heinrich Laube’s; but amongst the best of the men of the young generation it meant nothing but what Goethe and Hegel, too, had in reality desired. Karl Gutzkow has insisted, and with reason, that only a low mind coupled with this expression ideas of licence for all bad passions. For the word flesh in itself conveyed no objectionable meaning. The New Testament says: “The Word was made flesh.” Flesh, in the Christian acceptance of the word, means the natural, the unbaptised, the original man. Its emancipation in reality meant to the young enthusiasts of the day nothing more than the restoring of her rights to nature, war against what is contrary to nature. What they desired was to make the laws of nature the rule of conduct, to release nature from interdict and ban.¹

¹ Karl Gutzkow: *Rückblicke auf mein Leben*, p. 135.

A neo-Hellenism realised in the Hegelian spirit was what was present to their minds.

It did not seem a matter of great consequence to them that Hegel should end his days as a rigid Prussian Conservative, or that his *Philosophy of Right* should recognise all existing institutions as "holy things," and make out the highest ethical conceptions to be "idols." He had underestimated the strength of the scientific doubt of the day.

How many institutions still presented themselves as objects of veneration and faith to the normal mind of the period? Four at most—the monarchy, the church, marriage, and property. As regards these, Hegel's doctrine is as follows:

He does not uphold the monarchy as a guarantee for continuity in the execution of great political plans; no, the monarch is to him simply the logically necessary pinnacle of the state-building, something like the dot over the i—a most inconsistent position of Hegel's; to him in all other instances the subjective (the personal) is only a transient form of energy, so that logically the monarch ought to be in time merged in the sovereignty of the State. His defence of monarchy is thus a concession to existing circumstances. Was it any wonder that the following generation drew its own logical conclusion?

With regard to the Church, Hegel took up the position which was subsequently publicly taken up by his disciple Cousin as French Minister of State. He allowed his followers, the so-called Hegelians of the Left, men like Göschen, to demonstrate the harmony of his philosophy with the Bible and with ecclesiastical Christianity, actually in his review bestowing excessive praise on Göschen's aphorisms. The man who in his youthful letters to Schelling had attacked the philosophy of Kant because it could be made to lend itself to the service of orthodoxy, the man who had adjured Hölderlin never to make peace with dogma, now in his own religious philosophy took the ambiguous course of making out every dogma to be the symbol of a thought, and allowing the dogma to stand, with the explanation that it figuratively expressed the same truth as science. Was it any wonder that his pupils drew their own inferences?

Marriage, Hegel regarded as an incident in family life, justified to much the same extent as family property. How it was brought about was of comparatively small importance ; arrangement by the parents was probably the most moral way. In his aversion from the arbitrary action of the individual, he dwelt on the irrationality of the private individual's capricious fancy for this or that girl ("dass er sich gerade auf dieses Mädchen capricionire"). He spoke on this subject half like an old Spartan, half like a narrow old bourgeois, and the youth of the day, being neither Spartan nor narrow, did not accept his doctrine.

Property Hegel considered morally justified only as the common property of the family. Only when it is not the possession of an individual is what he calls the egotism of greed overcome. Of course he vehemently condemns Communism. But an impetus had been given to logical conclusion-drawing, and the time came when Hegelians like Marx and Engel drew revolutionary conclusions from the philosophy of the apparently Conservative master.

XXI

YOUNG GERMANY AND MENZEL

WHEN, from the all-embracing thought of Hegel, the noble art of Platen, the polished wit of Börne, the lyric and satiric genius of Heine, the classic fulness of Immermann's *Oberhof*, we pass on to the men to whom the name Young Germany was more particularly applied, we feel the change to be in the artistic sense a fall—a fall from the confidence and perfect skill of masters to the immaturity and make-shifts of beginners. And among the men of Young Germany there were those who were destined for ever to remain beginners. More especially is the transition from Heine to his successors felt like a fall from graceful, god-like audacity to clumsy youthful defiance of all established custom, all conventional morality.

And yet the best of these men in their best moments displayed a self-devotion unknown to Heine.

The Young Germany of accepted tradition includes neither Heine, Börne, and their contemporaries (who were regarded as its fathers), nor the circle of young scientific men who expressed their views in Ruge's and Echtermeyer's *Hallische Jahrbücher*, nor the group of political poets who in the Forties gave literary expression to the feelings which found practical expression in the deeds of 1848.

The name in its traditional acceptation has a much narrower signification than that given to it in the present volume.

Its originator was a very earnest, but not specially gifted North German author, Ludolf Wienbarg, born at Altona in 1803. In 1834, under the warlike title of *An Æsthetic Campaign* (a title invented by Campe, the publisher), Wienbarg published a series of lectures which he had delivered in Kiel, and for which he had been deprived of his right to

lecture, though their inoffensive matter and their unctuous manner were little calculated to produce excitement of any kind. To this book, which it is a hard task to wade through nowadays, is prefixed the dedication: "To the young Germany, not the old, I dedicate this book" (*Dem jungen Deutschland, nicht dem alten, widme ich dieses Buch*). This is all that men remember to-day of Wienbarg's lectures. By young Germany he meant all the young German minds that had broken with tradition in art, church, state, and society, and were devoting their literary talents to the furtherance of the reforms which they felt to be imperative.

The programme he proposes for the new literature is alarming in its vagueness. Its conception of life is to be founded on a harmonious union of sensuality and spirituality. He proclaims a new Hellenism, in which the sensual will be more permeated by spirit than in the case of the Greeks, and the spiritual more permeated by the sensual than in the case of the Christians. But before literature can be born again, life itself must be. Not till the life around them has become healthy and harmonious, can the young generation produce a true work of art.

There was, as we see, nothing new in these declamations and prophecies. Heine had already said the same thing in a hundred ways, comic or poetic; even Menzel in his first period had said the same with all the eloquence of the unsuccessful poet and violent partisan. Here it was expressed in the flowery language and with the rhetoric which seldom fails to produce its effect on immature minds.

The only novelty lay in the fact that now for the first time the exponent of these ideas was a representative of that young generation who regarded Heine as the great author of the age, and that now for the first time expression was given to the theory that prose was the literary form of the new age, and of more value than poetry. Wienbarg's æsthetic theories resolve themselves into glorification of Heine, whom he proclaims to be the great, the greatest prose author. Not till now, he declares, under the influence of French prose, has German prose really been formed. Schiller's style he calls the language of the parade, and

Goethe's the language of the court. All the earlier great authors, even Jean Paul, lived, according to him, within a magic circle, far removed from the stir of the world. What distinguishes the prose of a Heine, a Börne, a Menzel, a Laube, from that of the earlier writers is, in his opinion, the want of tranquillity, of placidity (*Behaglichkeit*), but it is this want that gives it its superiority, the superiority of life. Heine especially is praised for having disdained "the passing fame" of a lyric poet in order to play upon the colossal, cosmic instrument which lies under the hands of a master of German prose.

First Mundt and then Laube, neither of whom was capable of writing a respectable verse, joined eagerly in this glorification of prose at the expense of poetry, the more willingly as by so doing they entered a protest against the Swabian school of poetry, the tardy offspring of Uhland's branch of Romanticism. Mundt positively elevated this cult of prose to the rank of the newest gospel. How little real ability Wienbarg possessed is clearly shown by his second work, *Zur neuesten Litteratur*, a collection of weak essays, in which the only thing we find to admire is his courageous fidelity to Heine at a time when envious rivals and moral doctrinaires had turned the tide of popular opinion against him.

Wienbarg had called the name Young Germany into existence, but as yet it designated no exactly specified group of authors. Strangely enough it was first applied to definite individuals in connection with a public denunciation and harsh legal proceedings.

The facts were as follows: A number of young authors had gradually brought themselves into notice, who were not exactly in league with each other, but whose common watch-word was, spiritual emancipation. They all held aloof from Christianity and dreamed of a new, pantheistic religion for the new era. Many of them desired, under the name of "the emancipation of the flesh" or "rehabilitation of the flesh," the abolishment of the traditional code of morals, and more freedom in the conditions regulating the union and separation of the two sexes. Both the expression of this

desire and the desire itself were, in the case of a man like Laube, unpleasantly epicurean, in the case of a man like Gutzkow, unnecessarily defiant and curiously morbid ; with others again, such as Mundt, it took the form of championship of what he vaguely called the emancipation of woman, by which he merely meant more independence in home life and in marriage. By all these authors certain distinguished women were held in high honour—in France, George Sand, by whom they were strongly influenced ; in Germany, Rahel, Bettina, Charlotte Stieglitz.

They all talked much and loudly of the rights of youth, had all imbibed a certain faith in liberty from Hegel, and all owed their general political tendency to the Revolution of July. Their aim was to identify literature with life, as Hegel had reconciled idea with reality. They had no really profound sympathy with each other, and they soon went each his own way. They were widely enough separated as regarded their places of residence. Heine lived in Paris, Weinberg at Kiel—entirely isolated ; Gutzkow resided in South Germany, Mundt was in Berlin, Laube in Leipzig ; and the distances separating these places were very considerable then. Laube was very soon in many ways an opponent of Gutzkow, and a cold, unpleasant critic of Mundt and Kühne. Mundt attacked Gutzkow. An accidental meeting between Laube and Gutzkow in the north of Italy in 1833 contributed to their estrangement rather than their reconciliation. There was no other community between these writers than that usually existing between men of the same age and calling ; they were much less a political party than a literary coterie ; nevertheless literature was not to them its own aim and end ; they desired to devote themselves to the service of the spirit of the age.¹

This was the reason why they did not occupy themselves with the pure forms of literary art, neither with epic nor with lyric poetry, and but sparingly with dramatic. They all idolised the "Zeitgeist" (spirit of the times), and did homage to it in journalism and fiction, in critical and argumentative

¹ See Ludwig Geiger : *Das junge Deutschland und die preussische Censur*. Berlin, 1900.

essays, in fanciful descriptions of travel, after the pattern of Heine's and Prince Pückler-Muskau's, and at times in long-winded novels.

The most able of them all was undoubtedly Karl Gutzkow, born in Berlin in 1811, a man of a tireless, energetic, inquiring spirit, absorbed in the thousand problems of modern life, a cross between an analytical critic and a poet, but a man to whom nothing came of itself and who achieved nothing with ease. His personality had no charm, his youth no freshness, his prose no rhythm. But he was bold, inventive, intelligent, and enterprising. He had the gift of pathos, but not the lyric gift; his style was effective, but unmelodious. His mind was specially open to ideas, to all the thoughts and spiritual movements that were abroad at that day. By nature he belonged to the ungainly, but his literary enthusiasm was so genuine, his ambition so great, and his will so strong, that he gradually became an intellectual centre and diffused his influence in many directions. There was a time, about the year 1840, when a great part of what was best in German literature took its tone from him and his adherents.

We saw how it was the Revolution of July that awakened in him a desire to write. The following year, the great year of dismissals, imprisonments, and banishments in Prussia, put the pen into his hand. It was a time when every word underwent the strictest censorship; even the advertisements in the *Intelligenzblatt* were carefully examined, in case they might contain some hidden political meaning.

Gutzkow began by publishing a newspaper, *Forum der Journallitteratur*. He had been brought up on the Hegelian idea of the progress of the world towards ever greater liberty. As Gottschall has expressed it: "There swam before his eyes a constant succession of political sunrises and world-liberating theories." His newspaper reached a circulation of seventy copies, and was then given up.

Wolfgang Menzel, at that time the acknowledged master of German criticism, had repeatedly invited Gutzkow to come to Stuttgart and assist him in the editorship of his *Litteraturblatt*, as he himself, having been elected a member of the

Württemberg Parliament, was no longer able to conduct it alone.

In spite of his hatred of Goethe, nay, partly because of it, Menzel, at this period of his career, was revered by the youth of Germany much as Katkóf and Ploug in their first periods were revered in Russia and Denmark. He, above all others, was to them the man of the day, the friend of liberty. One of Gutzkow's aims in his newspaper had been to defend Menzel, the man after his own heart, against the attacks of his enemies—and Menzel had many enemies, for as a reviewer he was disputatious, quarrelsome, and abusive. But he was, or seemed to be, a man of sincere convictions. He urged the necessity for a profounder conception of patriotism and of religion than was then in vogue, but at the same time he was an ardent Liberal in politics, and as such an admirer of Börne and Heine, who looked upon him as a trusty companion in arms; in Parliament he championed all progressive measures, amongst others the emancipation of the Jews.

Gutzkow, not yet much over twenty, short, slight, fair, and pale-faced, entered the presence of his lord and master, who was thirteen years older than himself, with a bashful reverence which he has compared to that of the student who appears before Mephistopheles-Faust in the first part of Goethe's drama. He saw a man with broad shoulders, a well developed chest, and dark hair, whose clean-shaven face reminded him of a Romish priest's. Round the mouth, with its ugly yellow teeth, a satiric smile played; the expression of the short-sighted eyes behind the spectacles was half defiant, half dignified. The man's temper seemed to be violent, his will inflexible. An expression of faun-like sensuality would come over his features when he talked of some erotic book, and yet Goethe's worldliness was as hateful to him as his indifference to politics, and he uncritically bowed the knee to men and phenomena that to his mind represented the mysterious. His character was a genuine priestly blend of irony and mysticism. He loved Voltaire, and enthusiastically admired Görres.

Master and pupil agreed well at first, both in their social

and in their business relations. Gutzkow, who lived now in one, now in another of the towns in the neighbourhood of Stuttgart, indefatigably reviewed the great parcels of books sent him by Menzel. He soon caught the brisk, sweeping journalistic style, and all went well. The youthful works which he himself published, naturally found a more than lenient critic in Menzel. Yet they were poor enough. *Briefe eines Narren an eine Närrin* ("Letters from a Male to a Female Fool") are humorous effusions without originality, in a style which is partly an imitation of Jean Paul, partly of Heine; and *Maha Guru, the History of a God*, the description of the psychological condition of a Tibetan who is made Dalai-Lama and consequently worshipped as a divinity, is a piece of fantastic writing, now totally unreadable. Yet Menzel, when reviewing this latter book, chose from amongst the vignettes which alternately figured on the title-page of his review, a laurel wreath, and had Gutzkow's name twice printed within its circle.

Gutzkow's intention in *Maha Guru* was to show how the god who is supposed to be incarnated in the Dalai-Lama is subordinated to the man in him, the false divinity being completely thrown into the shade by the true nobility, true divinity of the human being. But besides this, the book was intended to be a philosophical-satirical romance in the old style, representing home institutions in foreign guise. The Tibetan theocracy was intended to suggest the European hierarchy, the Tibetan polyandry the European emancipation of woman. The foreign scenery, which Gutzkow had never seen, the foreign customs, which were not described for their own sake, could not interest. The book was suggested to him by the story of the French atheist, Billaud-Varennes, who escaped the guillotine during the Reign of Terror, took refuge in America, and was there worshipped by the Indians as a god. His skill in catching, training, and stuffing birds made such an impression on them that they looked upon him as a second creator. But all this had little to do with Tibet, and the would-be gravity of Gutzkow's theme.

Up to this time Young Germany and its fathers had not

seemed to Menzel to be sacrilegious scoffers or bad patriots. Gutzkow's irreligion so far had not disturbed the good relations between him and his master. Menzel himself praised Börne's *Letters from Paris*, which were attacked on all sides, as manly utterances, and excused their strong expressions as outbursts of feeling which must not be too roughly dealt with; he compared them to the glow-worms which shine so beautifully on mild summer nights, but which turn into poor little grey insects when seized by rough hands.

But it was inevitable that the tie between Gutzkow and Menzel should soon be loosed. From the first Gutzkow had received warnings not to involve himself too deeply with the Stuttgart author. Hegel himself, who took an interest in the young man, had said to him: "How can any one bind himself to a man like that?" The first disagreement between them was on the subject of Menzel's attitude to the South German lyric poets, the so-called Swabian school, followers of Uhland, a poet who not only enjoyed the fame which he most undoubtedly deserved, but a far greater. As a good Swabian, Menzel esteemed and supported these men—Gustav Schwab, Gustav Pfizer, Karl Mayer, &c.—as bulwarks of conventional piety and morality. But Gutzkow, with his keen sense of what was the life-idea of the time, Gutzkow, to whom literature was the church militant, had the greatest objection to such Sunday afternoon, gilt-edged poets, men who put into rhyme old, dead ballad themes, or their own petty, sentimental feelings, whilst they were cautiously watching over their interests as government servants aspiring to professorships or consistory counsellorships.

When *Goethe's Conversations with Eckermann* appeared, it became known how severely Goethe had judged his admirer Uhland's poetry. He would hear of nothing but the ballads, considering all the rest unworthy of notice. And a most contemptuously disparaging verdict upon the whole Swabian school, from Uhland to Pfizer, was presently published in *Goethe's Correspondence with Zelter*: he (Goethe) had never expected anything fresh or capable from that quarter; the

fellows concealed their want of genius under the moral-religious-poetical beggar's cloak.¹

After this Gutzkow took courage and proclaimed that to him also this antiquated pastoral and cloistral Romanticism was an abomination. In an essay entitled *Goethe, Uhland, und Prometheus* he made a violent attack on those poets who sought and "found their creed in their certificates of baptism, their morals in conventionality, their principles in established custom, and their poetry in the poetry of other people." What have you to offer us? he cried. Evening walks in the setting sun. Where is your effort to keep pace with the times?

Meanwhile the reaction against the Revolution of July was in full progress everywhere. The policy of Prussia, as well as that of Austria, was controlled by Metternich; and when the youth of Germany began to understand on what side the power and the energy were, and probably would be for long to come, they went over to that side. Gutzkow says, that out of every hundred students at the University of Berlin at that time, ninety-seven were strong Conservatives; and every meeting with an old school or college companion, more especially if he happened to be a civil servant or an officer, left a most painful impression on his mind.

In such circumstances it often happens that high-spirited, able young men lose their heads and commit rash actions for which they are blamed all their lives.

Schleiermacher was dead, laid to rest with great ceremonial, mourned as a father of the Protestant Church, one of the saints of theology. It had long ago been said, and well said, of him, that his character answered to his name (Schleiermacher = veilmaker). By dint of ambiguities and uncertain utterances he had kept himself popular to the end of his days. No one had brought up against him that

¹ "Wundersam ist es, wie sich diese Herrlein einen gewissen sittig-religiös-poetischen Bettlermantel so geschickt umzuschlagen wissen, dass, wenn auch der Ellenbogen herausguckt, man diesen Mangel für eine poetische Intention halten muss."

The fellows manage to throw a kind of moral-religious-poetic beggar's cloak so cleverly round them, that, even if the bare elbow shows, we are obliged to consider this defect a poetic intention.

Romantic sin of his youth, the *Vertrauliche Briefe um Lucinde* ("Confidential Letters on the Subject of Lucinde").

But now Gutzkow, who erroneously concluded that this forgotten book would be omitted from the edition of Schleiermacher's works then in preparation, could not resist the temptation to republish it, and to defend himself and his friends against the perpetual accusations of godless immorality by showing that their erotic views, and even their doctrine of the rehabilitation of the flesh, had been held by that man of God who was the revered lord and master of the theologians.

This might have been a good tactical move if the youth, for he was still only twenty-three, had not written a foolish, boyish preface to the book. In it he addresses himself to the "watchmen of Zion," scoffs at their sanctimoniousness and spiritual coquetry, and thus adjures them:—"For one moment cast your priestly robes from you, forget that a man whom you still perpetually crucify was God, and listen to what happened once on a time elsewhere, in the world of liberty, youth, and fancy!"

What had happened was the publication of Schlegel's *Lucinde*, that lewd skeleton, which in Gutzkow's eyes is glorious and classic, and of Schleiermacher's letters about it, which in Gutzkow's estimation are divine. The Letters speak for themselves. They absurdly over-estimate *Lucinde*, but the genuine human feeling in them is beautiful and courageous. In Gutzkow's preface everything is emphasised in a disagreeably defiant manner. He avers that love is of the nature of genius, maintains that priestly action neither adds to nor takes from the sacredness of marriage, tauntingly declaims against the cold prose of the ordinary marriage, "the water-soup weddings, the sordid procreation of children and struggle for mouldy bread." He winds up flippantly with: "Now tell me truly, Rosalie! Is it not since you have worn spurs on your little silk boots, since I have taught you how to throw your cloak over your shoulder, since I have invented a new sort of inexpressibles for you, so that every one takes you to be my youngest, dearly loved brother, is it not since then that you know what I meant by: I love you?" And not content with

this female wearer of breeches, who is the realisation of his idea of the emancipation of woman, Gutzkow last of all plays out an atheistic trump; "Where is Franz?—Come here, dear boy. I know they baptized you secretly. Who is God? What! you don't know, you innocent atheist, you philosophic child! Oh, if the world too had only not known about God, how much happier it would have been!"

No specially acute critical faculty is needed to detect the unreality in this student's braggadocio. The original of the Rosalie who was to follow Gutzkow about in page's dress was more probably the Kaled of Byron's *Lara* than any Heidelberg or Berlin seamstress. It is easy to imagine what effect such a preface to such a book would produce on the general public and on orthodox journalism.

Only a drop was needed to fill the cup of public indignation, and that drop Gutzkow did not fail to add. In 1835 he wrote *Wally, die Zweiflerin* ("The Sceptic"), which is an exceedingly weak story, with a positively burlesque crucial episode, but which nevertheless influenced the course of events more powerfully than any other German literary work of the day.

Strauss's *Life of Jesus* had lately come out, and its resolution of the historical element in that life into myths, bold and fanciful to the verge of folly as the hypothesis was, had violently perturbed the thinking minds of Germany. Indignation was universal. A thousand-voiced cry of condemnation rose from the Eider to Switzerland. For many a year, in the public mind, there was a dark stain on the name of David Strauss.

The book was talked about everywhere, and Gutzkow one evening began to discuss its problem with a young girl to whom he was attached. "Don't let us talk about that," she said, "the very thought drives me mad!" These words made a strong impression on him.

Strauss's book itself had not satisfied him. Rationalist as he was, he felt the need for a historic Jesus, and betook himself to the study of Reimarus's old *Wolfenbüttel Fragments*, to which Lessing before him had devoted so much attention.

He determined to publish a selection from these, but it was in vain that he applied with this intention to the most courageous of the German publishers, Campe. In spite of his bold political attitude, Campe dared not expose himself to the rancour of the Hamburg clergy, Pastor Goetze's successors in the cure of souls.

It was about this time that the noble Charlotte Stieglitz committed suicide. The impression produced by this tragic event combined itself in Gutzkow's mind with the impressions made by his young friend's remark and by Reimar's Biblical criticism—and *Wally, the Sceptic*, was the result.

It is a childish book, this *Wally*, but it is innocent, honest, and artless. The heroine is a young lady moving in good society, who, in despair at not being able to overcome the religious doubts awakened in her mind by the man she loves, the sceptical, *blasé* Cæsar, kills herself with a dagger.

Gutzkow had been unable to withstand the temptation of reminding the venerable lights and defenders of the Church, the dignitaries of all the different classes of the Order of the Red Eagle, that there had once lived men named Hume, Voltaire, Lessing, &c. There was something fascinating to a young man in the idea of reminding such grand folks of such forgotten existences. But it ought to have been done with talent. In Gutzkow's novel the plot was a mere excuse for ventilating theories, *Wally* was a weak imitation of *Lélia*, the last novel which George Sand had published.

But its author was in the spring-tide of his youth. It seemed to him as if the whole world were growing young again. The glow of Hegel's sinking sun still illuminated the horizon, Bettina arose like a morning star, the ever-young wisdom of Rahel was scattered abroad over the earth after her death like fruitful dew, Lenau's and Rückert's early poems were like the song of the lark, Ruge's first critical articles and Feuerbach's first philosophic writings were like fresh spring breezes that cleared the air—the time seemed to him so sunny, so promising, so laden with fruit, that it was as it were symbolised by the two glorious summers

of 1834 and 1835, with their rich harvests of corn and wine. And it was then he committed his first great youthful blunder.

He was not satisfied with embodying his religious heterodoxy in his book ; he also proclaimed his moral heterodoxy, his defiance of the accepted code of sexual morality—a very clumsy and immature defiance. But the best idea of how very innocently Gutzkow interpreted that watchword, “the emancipation of the flesh,” which he himself employs, is to be gained from the notorious scene in *Wally*, which was intended by the author to express his worship of beauty.

Wally loves Cæsar and is loved by him, but they cannot marry each other, because Wally has been obliged to betroth herself to the Sardinian ambassador. Cæsar entreats her that she will as it were symbolically celebrate a spiritual marriage with him by showing herself to him in all her naked beauty the night before her wedding. In an old German ballad, the heroine, Sigune, thus displays herself to Tchionatulander.

No one will deny that Cæsar’s request is insane and its fulfilment ridiculous. But the intention of the scene was so chaste and its execution so inoffensive, that only positive low-mindedness could have made it the occasion of calling for the assistance of the police. We read ; “The cloak slips from the young hero’s shoulders ; his hair waves freely and luxuriantly. To the left there appears out of the sun-mist an image of intoxicating beauty—Sigune, displaying herself more bashfully than the Medicean Venus hides her nakedness. She stands there helpless, dazzled by the glamour of the love that besought this favour ; her will is gone ; she is the personification of shame, innocence, and self-abandonment. And in sign that this is a consecrated, holy scene, no roses bloom, but a high-stemmed lily has shot upwards close to her body, symbolically covering her as the flower of chastity. It all happened in one breathless, silent moment—it was sacrilege, but the sacrilege of innocence and of woeful, eternal renunciation.” This is all.

The relations between Gutzkow and Menzel were no longer what they had been. Now and again, in some

preface or article, Gutzkow had ventured to make a small joke at the expense of his former patron, or a modest protest against one or other of his utterances. And in a more practical way Gutzkow had for some time past been a thorn in the side to Menzel. His literary supplement to the Frankfort newspaper, *Phœnix*, was a dangerous rival to Menzel's *Litteraturblatt*. But there was worse than this. Gutzkow had gradually got into friendly correspondence with the leaders of the new literature, Laube, Wienburg, Mundt, &c., men who were rapidly taking possession of all the more important literary organs in Berlin, Leipzig, Frankfort, and Hamburg. When, in 1835, Gutzkow and Wienburg issued the prospectus of a literary review in the style of *Revue des Deux Mondes*, with almost all the most eminent literary names in Germany on its list of contributors—university professors like Boeckh, influential writers like Varnhagen, not to mention a talented author like Börne and a genius like Heine—Menzel felt the necessity for striking a telling blow.

An invitation to subscribe to the *Deutsche Revue* had been published. It was written by Gutzkow, in flowery, metaphoric language—declares that science is longing to escape from musty class-rooms into the free open air, that the bird of Minerva is no longer the owl, which is afraid of the light, but the eagle, which gazes steadfastly into the sun, &c., &c.

Instead of confining his attack to this programme, which was inoffensive and in some respects promising, Menzel, in his *Litteraturblatt* of the 11th and 13th September 1835, published a general manifesto against the company of young authors headed by Karl Gutzkow. The apology for this action, which he makes as an old man (in his *Memoirs*, p. 304), shows unquestionable proof of narrow-mindedness, but not of any honest conviction. To emphasise the cosmopolitan tendencies and French sympathies of Young Germany, he wrote of it as "*La jeune Allemagne*." He directed his principal attack against *Wally*, from which book he quoted a few disconnected passages to show that the whole novel was immoral and sacrilegious; the insignificant

sensual element in the story, the Sigune scene, is made its main feature.

"Only in the deepest mire of immorality, only in brothels, are such atheistic views hatched. They were in vogue among the philosophical parasites of the old French court. In the Palais Royal they were translated from the language of the court into that of the Jacobins. Herr Gutzkow has taken it upon himself to transplant once again into Germany that infamous French ape who, in the arms of a harlot, mocks at God, but he has done it in an age which, praise be to God, is more mature and more manly than the age of Voltaire. Even then vice was foiled by the natural disposition of our nation; now it will be even more impossible for it to effect an entrance. Literature will expel it, public opinion brand it. . . . If such a school for the most impudent immorality and the most refined falsehood is allowed to establish itself in Germany, if all the noble minds of the nation do not set themselves against it, if German publishers do not beware, but venture to offer such poison for sale and to praise their wares, we shall soon see the result. . . . But I will tread down your filth, though I know that I shall defile myself by doing so; I will bruise the head of the serpent that warms itself in the hot-bed of sensuality. . . . As long as I live, such infamous dishonouring of German literature shall not go unpunished. . . ."

And Menzel, the practical journalist, was not satisfied, like the ordinary author, with saying a thing once for all. He repeated his accusations in one number after another of his paper with growing emphasis, more abusive language, more venomous imputations, appealing more and more plainly to the State to interfere while it was yet time.

On the 26th of October he wrote: "I know that their war against Christianity, against morality, against marriage is of no more significance than the war of young owls against the old sun. But a spark may give rise to a conflagration. . . . Upon the new literary judgment-seat in Frankfurt, Venus vulgivaga will be enthroned in place of justice. . . . never will these men, who only believe in the flesh, these priests of foulness, forgive an author for being purer

than they are. . . . Is it possible to sit still and allow them to propagate French morality among us by word and deed? Under the mask of French republicanism, this libellous, infamous new Frankfurt school is introducing the most frightful immorality. The flesh, unbridled sensuality, the abolition of marriage, are their watchwords, and they not only write obscene books themselves, but serve up the old ones afresh. . . . They are to a certain extent disciples of Saint-Simon, they proclaim a still more dissolute republicanism, without any virtue, a hetæra-republic on the grandest scale. . . . As yet these principles are confined to the narrower, aristocratic circles of literature. . . . But to what do these doctrines appeal but to the bestiality and ferocity which, though they are still slumbering, would be so easily aroused in the great capitals and manufacturing towns, with their obscene haunts of drunkenness and depravity."

On the 11th of November Menzel directly denounces the Prussian university professors who have been rash enough to promise Gutzkow their co-operation in his review: "Are the universities not State institutions? Does the Prussian State no longer protect Christianity, morality, marriage? We have heard so much of the moral, religious, Conservative spirit that prevails in Prussia. Are we now to see the most eminent professors of Berlin, Königsberg, and Halle following at the heels of an obscene Marat, who, like the real Marat, literally preaches the sacrament of 'the irresistible moment' and a republic of sans-culottes and sans-chemises? Are we to hear them raving with him against Christianity, morality, marriage, the family, modesty, against God and immortality, against German nationality and the established order of things?" And he concluded his outburst by applying the designation of a Jewish party to the good Germans, Gutzkow, Wienbarg, Laube, Mundt, and Kühne, because of their sympathy with the ideas of Börne and Heine. Young Germany, he declared, was in reality Young Palestine.

As a consequence of this denunciation, Karl Gutzkow was arrested on a charge of blasphemy and lewd writing,

and Menzel was dishonourable enough to go on exciting public indignation against him whilst he was in confinement and the case was being tried at Mannheim. The sentence pronounced was, however, only ten weeks' imprisonment for attacking the existing religious institutions of Baden.

But fear of the revolutionary movements which Menzel maintained would be the result of the teaching of Young Germany, induced the German Confederation to take action, and on the 10th of December 1835 the Federal Diet passed a resolution, which aimed at nothing less than the annihilation of the whole group of authors, young and old, which it comprehends under the designation Young Germany. It reads as follows: "In view of the fact that a school of literature has lately come into existence in Germany, a school now known by the name of 'Young Germany,' or 'the young literature,' whose aim is, by means of belletristic writings, accessible to all classes of readers, impudently to attack the Christian religion, to discredit the existing conditions of society, and to subvert all discipline and morality, the Council of the German Confederation (Bundesversammlung) . . . has unanimously passed the following resolutions: (1) All the German Governments bind themselves to bring the penal and police statutes of their respective countries and the regulations regarding the abuse of the press in their strictest sense to bear against the authors, publishers, printers, and disseminators of the writings of the literary school known as 'Young Germany' or 'the young literature,' to which notably belong Heinrich Heine, Karl Gutzkow, Heinrich Laube, Ludolf Wienbarg, and Theodor Mundt, as also by all lawful means to prevent the dissemination of the writings of this school by booksellers, lending libraries, or other means," &c., &c.

It was in this manner that the appellation Young Germany first became familiar to the general public. It was the German Police-Confederation which, constituting itself a critical authority, stigmatised a group of authors, mentioned by name, as an immoral and injurious "school"—and this on the information of one single rival of these men in the favour of the reading public.

Menzel was to Young Germany what Southey in his day was to the "Satanic school" in English literature, *alias* Byron and Shelley, or Katkóf, a generation later, to the "traitorous school" in Russian literature—Herzen, Ogarev, and Bakunin. In disturbed times the informer is as necessary an appendage to the foreground figures as the envious rival and spy was to the hero of the old tragedies.

XXII

GUTZKOW, LAUBE, MUNDT

THE determination of the Federal Council to suppress the writings of Young Germany not only nipped the *Deutsche Revue* in the bud, but also put an end to the existence of Mundt's *Litterarischer Zodiacus*, published in Leipzig, and prevented the publication of Laube's *Mitternachtszeitung*, which was to have appeared in Brunswick. Immediately after Menzel's first attack on Gutzkow and his friends, Mundt, with the valour of the prudent man, had written a series of severe articles against Heine, Gutzkow, and Wienbarg—but all to no purpose ; his fate was sealed.

It seemed for a time as if the resolution were intended not only to affect everything that the proscribed authors had already written, but everything that they might write in the future.

An edict of the Prussian Government, dated 11th December 1835, expressly provides that "the *future* literary productions of Heinrich Heine, wherever they may be published and in whatever language, are to be subject to the same regulations as the writings of Gutzkow, Wienbarg, Laube, and Mundt." And not only was every possible measure taken to silence the obnoxious authors, but (as in Russia, when a man is in disgrace with the Government) it was made illegal, even for those who desired to write disparagingly of them, to print their names. Mundt's name was erased from the list of contributors to the *Berliner Jahrbücher für wissenschaftliche Kritik*, and in the announcements of Varnhagen and Mundt's edition of Knebel's *Literary Remains*, Varnhagen alone might be named as editor.

Excessively strict precautions were at the same time taken with regard to foreign publications. A few inoffensive English and French newspapers were countenanced. In

the case of all the others the expedient was resorted to of requiring the same postage to be paid for them as for letters, thereby raising the cost of such papers to at least 500 thalers (£75) per annum.¹

To the leaders of Young Germany the Government thus offered the compulsory choice between biding their time in defiant silence and purchasing other conditions for themselves by disowning their past and making humiliating promises for the future. No one who has had any experience of the average valour of the denizens of the literary world can feel surprised that few stood this test, that many accepted the second alternative. Neither Heine, Wienbarg, nor Gutzkow gave in ; but many others made pitiable exhibitions of themselves. Crowds of the young authors who had plumed themselves upon their revolutionary - philosophical, their oppositionist-political ideas, now hastened to prove their philosophic commonplaceness, their political innocuousness. The name "Young Germany" had been an honourable name ; but now that those who had borne it found themselves the objects of special police surveillance, they refused to acknowledge it, each declaring that he, at least, did not belong to the party, and that if he ever had done so, it was an old story, and he had since then become a most respectable member of society. In this case, as so often, it was proved that modern high-class education only provides desultory knowledge, does not form character, and least of all amongst those who make their living by their pens.

August Lewald, who to all intents and purposes belonged to the group, procured the annulment of the prohibition of his periodical, *Europa*, by making a declaration that he had never printed anything inimical to the Government, to religion, or to morality, and was consequently in no wise compromised by any of the mischievous proceedings of Young Germany. Eduard Duller, who had been co-editor with Gutzkow of the paper, *Phœnix*, publicly disclaimed all sympathy with the aims of Young Germany and declared his principles to be perfectly different from those of his

¹ A. Strodtmann : H. Heine's *Leben und Werke*, 1874, ii. 174, &c.

former fellow-workers. Theodor Mundt professed that he had always kept clear of "that manufactured category," Young Germany, as it was plain that such an appellation must sooner or later become a literary nickname (Ekelname); and in the preface to his new periodical, *Dioskuren für Wissenschaft und Kunst*, he declared that his aim was to counteract the literary excesses of recent times by the display of a settled conviction devoid of any principle of destructiveness (*worin nichts Verheerendes wuchert*).

Meekest of all, perhaps, was Heinrich Laube, he who had been the most daring and defiant of the Young Germans, he whom Heine had called "one of those gladiators who die in the arena"—an appreciation which now seemed somewhat ridiculous. He affirmed, in the *Allgemeine Zeitung*, that in promising Dr. Gutzkow to contribute to his new review, he had never dreamt of aiding and abetting the party known by the name of Young Germany in its attacks on the existing conditions of society, much less in its attempts to disturb and overturn them. On the contrary, he had from the first plainly signified that he did not identify himself with the movement.

On New Year's day, 1836, in the announcement of his *Mitternachtszeitung*, which he had obtained permission to publish on condition that his name did not appear as editor, he wrote that he had become another man, that literature was no longer to him an expression of political desires, that it was not his intention to take any part in the literary disputes of the moment, "the rough-and-tumble fights with uncombed hair and unwashed hands"; no, it had long been his idea to form "a neo-Romantic school," and in it he would have no disintegrating, destructive elements. He would support the existing, not make war upon it. He would not identify himself with Menzel (actually!) but neither could he take part with the so-called Young Germany. He who had been the most daring of them all was the quickest and most adroit in wheeling round.

Day after day, too, as was to be expected, the newspapers contained declarations by the different university professors who had been incautious enough to promise their co-opera-

tion in the *Deutsche Revue*. Ulrici, Eduard Gans, Hotho, Rosenkranz and Trendelenburg, Hegelians and Anti-Hegelians, all, one after the other, cleared themselves from the charge of complicity. They repented with their official souls. They vied with each other in their utter repudiation of Gutzkow.

Heine did not belong to the number of those who lose their courage or their heads in a difficulty. And in any case, partly because of his established reputation, partly because of the personal security ensured by his residence abroad, this interdict was not such a serious blow to him as to the others. On the 28th of January 1836, after receiving intimation of the prohibition of his books, he addressed a solemn protest to the Federal Diet, a proceeding about which he immediately afterwards jokes in a private letter to his publisher. In this protest he expresses his astonishment at having been judged without a trial, and without having been given any opportunity to defend himself. He reminds the Federal Diet that Martin Luther did not meet with such treatment at the hands of the Holy Roman Empire—not that he would think of comparing himself with Luther, “but the pupil naturally appeals to the precedent of his master.” But what he especially desires to protest against is his compulsory silence (which he was privately determined to break as soon as possible) being taken for an admission of culpable intentions, or even for a disavowal of his earlier writings. To Laube, of whose new attitude he was still ignorant, he wrote about the same time that, in the matter of politics, it was, for the present, allowable to make any number of concessions, political forms being of no consequence as long as the conflict for the highest life-principles was still going on; but they must hold to their right of free discussion of religious and moral topics, or there would soon be an end of all Protestant liberty of thought. Laube, as we know, finding himself obliged to give in to a certain extent, gave in all round at once, struck simultaneously his political, religious, and moral flags.

It was a slight consolation to the sufferers that the

informer did not go unpunished. Heine wrote *Ueber den Denunzianten* and Börne wrote *Menzel der Franzosenfresser* ("The Frenchman-eater"), which is with reason regarded as his wittiest and at the same time most warm-hearted production.

But the more severe punishment came from Heine, who threw himself upon his victim with all his tiger-like strength, and shook him till there was nothing left of him but a shapeless, ridiculous bundle.

Heine points out how carefully Menzel has chosen the time for making his accusations, a time when the leaders of the movement were either in exile, or silent, or in safe keeping behind bolts and bars. He exposes Menzel's hypocrisy, showing how, as long as he was connected with Gutzkow, he looked on silently, though he knew Christianity to be in peril of its life. He is quite ready to give him credit for "a certain physical morality"—for a man can be virtuous alone, but to be vicious he must have a companion. Herr Menzel's personal appearance stands him in good stead when he is desirous to flee from vice. Heine has far too high an opinion of the good taste of vice to be able to believe that it would run after a Menzel. Poor Goethe was not so fortunately gifted in this particular. Of Menzel's political opinions Heine is afraid to speak for political reasons. Nor can he say what he thinks of his private life (as if by a printer's error *Privatschelmenleben* is substituted for *Privatmenschenleben*), in the first instance for want of space.

Never did Heine write anything at once so insulting and so crushing.

And how did matters stand with Gutzkow, who at the early age of twenty-four had become a kind of centre of literary events, and upon whom "the Goliath of the Philistine army" had fallen? For a moment he was astonished and cast down. It was his first instructive experience of life. His sin was that he had expressed his feelings naïvely and honestly in a second-rate novel, and its result was that he now found himself denounced as a plague of society, mocked at by his enemies, forsaken and disowned by his friends. With perfect calm he heard himself compared to

the men who had prepared for the enormities perpetrated at Münster under Jan van Leyden—division of property, marriage with twelve wives, &c. He was inexperienced enough to look forward to the legal proceedings against him with expectations of victory, and when he was arrested at Mannheim, he went to prison with a feeling of relief. In prison he did not hear the yelling of the press; he heard nothing but the squeaking of the mice that ran over his bed. He could lead a peaceful life, a life of uninterrupted, quiet production. He wrote his novel *Seraphine* and a work entitled *Philosophie der That und des Ereignisses* ("Philosophy of Action and Event"), a kind of criticism of Hegel's *Philosophy of History*. When he came out of prison he took up his life-work again with firm determination, but for a time wrote anonymously and expressed himself more cautiously.

About a year before this he had fallen in love with a young girl in Berlin, and become engaged to her. But the Berlin newspapers called him an atheist. The young lady's mother was a foolish, hysterical woman. One day she would embrace Gutzkow, the next threaten to throw a knife at him and shriek to her daughter, "Choose between him and me!" As the wisdom of allowing her daughter to unite her fate with Gutzkow's became more and more questionable, the mother's amiable days became fewer, the unamiable more frequent, and in the end the young lady, as an obedient daughter, drew back altogether. This episode had made a tremendous impression on Gutzkow's young heart. It had taught him that to hold convictions contrary to those of the people one lives amongst isolates a man even in private life, and that he who sets the opinion of his neighbours at defiance cannot expect to be successful in life or in love.

His friends behaved no better to him. No sooner was he released from prison than he was overwhelmed with reproaches and complaints by persons to whom he had previously promised literary employment, and who were now not only disappointed in their hopes, but compromised by the patronage he had extended to them.

His first disappointment in love led to one of his best shorter stories, *Der Sadducäer von Amsterdam*. And the

disappointment, combined with the general disillusionment, produced the frame of mind which characterises the dramatised version of the story which he published many years later under the title of *Uriel Acosta*—undoubtedly his best drama, probably his best work.

The hero is a historic personage, Gabriel, afterwards Uriel Acosta, born in 1594, a religious philosopher of Jewish nationality. His parents were baptised Christians, but he himself, on account of his disbelief in Christianity, was obliged to leave his native land, Portugal, and take refuge in Holland. Then he threw in his lot with the Jews, but soon began to publish works in which the Jewish doctrines were as freely criticised as the Christian. For this he was condemned to pay fines, and in the end was sentenced to a most humiliating penance. After public acknowledgment and recantation of his errors, he was to lie on the ground at the threshold of the synagogue and allow himself to be trodden under foot by the whole congregation of the faithful. After seven years of persecution he submitted to the sentence, but immediately afterwards, in despair at having retracted his opinions, shot himself (in 1647). He was the forerunner, and, if we may believe tradition, the teacher of Spinoza.

In the little old-fashioned story, *Der Sadducäer von Amsterdam*, the most important personages of the future drama are outlined. Judith, the vacillating and finally faithless woman, beloved of Acosta, was very evidently suggested by the inconstant Berlin lady. The style is artless and weak. Spinoza is introduced as follows: "She called, and her only child, a boy of seven, came running up to his uncle, whom he easily recognised in the moonlight. Bare your heads! That boy was Baruch Spinoza!"

What attracted Gutzkow as a young man to this theme was evidently its pathos, its being the story of the first martyr for free-thought.

In our days we read of such a life without being remarkably impressed by it. The spiritually emancipated know that all the advance that has been made amounts to this, that they are now tolerated. The life that they have lived has so accustomed them to hear all that they hold highest

condemned, and all that they regard as base or foolish extolled, that no story of this kind affects them much.

It was different with the generation of 1830 in Germany. Even the fact that Uriel Acosta sued for pardon and recanted did not lessen Gutzkow's interest in him. In the novel he writes : " We who have been, as it were, born into a state of constant martyrdom for the sake of our convictions, who have lived in it all our lives, must refrain from condemning a man who had the courage to protest against the dogmas of a fanatical, intolerant religion, but who, nevertheless, was capable of cringing beneath the hand that had chastised him." He depicts the confusion in Uriel's soul : Faith is the blind man's staff ; his eyes are suddenly opened ; but they are utterly unaccustomed to distinguish objects ; they cannot, like the staff to which he has been so long accustomed, save him from falling ; and so he gropes more helplessly than before.

After the storm raised by Menzel had passed in all its fury over Gutzkow's head, the story of Acosta inevitably acquired quite a new significance for him. Considering it now, he saw not only its purely dramatic possibilities, but the correspondence of its main features with the main features of his own life story. He, too, had been placed under ban and interdict ; he, too, after being cursed, had been deserted ; he, too, had paid the penalty of intrepid thought ; he, too, had been flung on the ground before the threshold of the injured Church, and the whole multitude had passed over him and trampled on him.

In 1846, in Paris, under the influence of the acting of great tragedians, Gutzkow dramatised the story. He made various alterations in it. To increase the interest of the plot, he idealised the chief female character. In the tragedy of *Uriel Acosta*, Judith is the betrothed of another ; Uriel is her master. But when the Rabbis, with solemn ceremony, pronounced the terrible curse, when all draw back from him and he is left alone on one side of the stage, whilst the words :

" Fluch dem Freund

Der Dir im Elend je die Treue hält !

Nie giebt sich Dir ein liebend Herz des Weibes,"¹

¹ Cursed be the friend who is faithful to thee in trouble ! Never shall a woman's loving heart cherish thee.

are being spoken, she crosses the stage and places herself by his side with the famous and beautiful speech ending with the line :

“Er *wird* geliebt ! Glaubt besseren Propheten !”¹

Of a personage who hardly appears at all in the novel, Gutzkow made an imperishable character, the best and most original in the drama, the aged Chief Rabbi, Ben Akiba. This old man has in reality only one conclusive speech, which he repeats again and again to Uriel and to the others :

“Es war alles da.”
(This has all been before.)

Admirable words ! Ben Akiba is age, that has seen all these things before, seen the Church attacked, seen the Church triumphant, seen sceptics and champions arise, seen them humiliated, defeated, dead, and buried. The others believe that this is something new ; it is all old, it all leads to no result. Ben Akiba is dogmatic conservatism in human form ; he is experience, shaking its heavy head. If youth were to listen to him, despairing indifference would be the inevitable result.

Uriel lets himself be persuaded to recant. He does it for his mother's and Judith's sake. His old, blind, believing mother comes to him, and in a scene which never fails to affect the audience, persuades him to recant and submit to the ignominious punishment—persuades only by her silent dignity and the strength of her love, without a single entreaty to do this or anything else for her sake. Uriel takes the step, hoping that it will remove a weight from his mother's heart and make it possible for him to marry Judith. But whilst he is still in prison preparing for the penance, his mother dies, and Judith is forced to marry Ben Jochai. He degrades himself in vain. Judith poisons herself, and he (the drama in this point keeping to fact) shoots himself.

By reason of its theme, the tragedy of *Uriel Acosta* occupies a unique place in the German literature of the day. It is a tragedy of free-thought, a drama that gives us a better

¹ He *is* beloved ! Trust better prophets !

idea than anything else does of the period which produced it—a period of energetic struggle for liberty, and of still more energetic oppression—and of the spirit of that Young Germany which was so gallant in advance, but so prone to defection and retractation. It is a play, too, which bears unmistakable testimony to its author's qualities of head and heart. Any one who compares Gutzkow's *Uriel Acosta* with Heine's *Almansor*, will subscribe to the affirmation already made, that the best men of Young Germany in their best moments displayed a manly earnestness which we do not find in Heine.

On the German stage *Uriel Acosta* has now long been a favourite play. The pure style and the treatment of the subject remind us of Lessing's *Nathan der Weise*, but in energy and pathos Gutzkow in this case surpasses Lessing. In spite of some weak parts, such as the Spinoza scene, the dramatic construction is excellent.

Of all Gutzkow's works, this play has had the widest circulation. It has been translated into all the Slavonic and all the Latin languages, into English, Hungarian, and Swedish.

In Germany it was for a time, as Gutzkow himself aptly remarked, a sort of barometer indicating the state of public opinion. When the ecclesiastical reaction was in the ascendant, it was prohibited in many of the theatres. When there was a change of system, the prohibition was cancelled. It is significant that in Austria its performance was always permitted in the provinces, but that the Concordat with the Pope stood in the way of its being played in the Burg Theater of Vienna. As was to be expected, the play was long in reaching Denmark; it was first played there in the Nineties.

After 1835 Gutzkow writes nothing childish or crude. From this time onwards he is the great, indefatigable literary worker; a student and critic who possessed the faculty of discerning and explaining the relation in which all characters, past or present, stood to the requirements and problems of his day; an acute distinguisher of the various drifts of the times; a psychologist distinguished for his understanding of

individual character. His *Goethe* (1836) is a thoughtful little work, in the first instance a protest against Menzel ; his long series of portraits (*Zeitgenossen*, afterwards *Säkularbilder*) show qualities which somewhat later stood him in good stead as a novelist ; his *Life of Börne* (1840) is a tribute to the memory of that progenitor of Young Germany and a challenge to Heine, whose injudicious and ungenerous work on Börne had lowered him in the estimation of the young generation.

A special interest attaches to Gutzkow's dramatic attempts from the fact that he and Laube were the first German authors of any position since the days of Kleist to connect themselves with the theatre and to win an honourable place for themselves on the German stage. Gutzkow makes a laboured beginning with sentimental dramas that no longer satisfy the public taste. His *Richard Savage, oder der Sohn einer Mutter* (1839) is from beginning to end a high-flown extravaganza. A talented English poet, who has grown up in ignorance of his parentage, discovers his mother in a beautiful, brilliant, aristocratic woman of the world, who refuses to acknowledge him or to have anything whatever to do with him. The play is a series of representations of his fruitless attempts to win this mother's cold heart. *Werner, oder Herz und Welt* (1840), is a pathetic, middle-class drama, turning on a theme on which Gutzkow rang many changes, the struggle in a man's heart between an old attachment and a more recently formed connection. Heinrich Werner has allowed himself to be adopted by people in a position above his own. He has been ennobled under the name of von Jordan, and has deserted a poor but charming young girl in order to marry a lady of position. But in his new, affluent circumstances, he misses his former plain, studious life, and, most of all, Marie Winter, the girl to whom he had been engaged, and whom he cannot forget. He suddenly meets her again as governess in his own house. He is long distracted between his duty to his wife and his attraction to this girl, whom he is determined to love only platonically, but whom he really loves above everything. At last things come to a crisis. The wife asserts her rights, rights that Heinrich refuses to

acknowledge. His morality is a higher, a freer than hers. She "shudders at his principles." The knot is finally cut by a *deus ex machinâ*. A young friend of Heinrich's comes to an agreement with Marie that he and she will marry, and so prevent the breaking up of the family. The tragic motive is thus, we observe, deprived of its point.

The first of Gutzkow's plays that it still gives one a reasonable amount of pleasure to see is *Zopf und Schwert* ("Pigtail and Sword"), written in 1843. It is a play which has kept its place on the German stage, but which never gained a firm footing outside of Germany from the fact of its being a species of national drama. The beat of a Prussian's heart is felt in it. Gutzkow's aim was to represent Frederick William I. and his court in a 'comedy like those which Scribe was bringing out so successfully about the same time. The historic appreciation is, however, far from being so superficial as in Scribe's comedies. Gutzkow had an eye for the admirable as well as for the comical qualities of the miserly family tyrant, the monarch of Spartan severity. But the very fact of the play being a comedy made a really profound study of the character an impossibility. And it was not Gutzkow's habit, and still less was it Laube's, to investigate into historical characters and situations until they arrived at the historic, as opposed to the traditional truth. Their history was simply the vehicle of a more or less cleverly concocted plot. We have only to open the first volume of Carlyle's *Frederick the Great* to find such an immensely more powerful and impressive picture of the eccentric Prussian king with his tall grenadiers, that Gutzkow's in comparison shrinks into a mild pleasantry. And we have only to look at a few pages of the Memoirs of Gutzkow's heroine, Wilhelmine of Bayreuth, to see that in the relations between her and her father there was no suggestion of comedy. But, putting aside all thought of historical correctness, we have a very pretty intrigue-play, with a historic colouring which cannot fail to appeal to lovers of Prussia. *Zopf und Schwert* is a species of light-hearted pendant to Kleist's serious *Prinz von Homburg*.

Of the other plays written by Gutzkow in the Forties, *Das*

Urbild des Tartüffe ("The Prototype of Tartuffe") has been the most successful, but it is a much over-estimated work. A very charming little work is *Der Königsleutenant*, an unassuming play, written for Goethe's centenary, and treating of him in his youthful days.

The long historical novels, *Die Ritter vom Geist* ("The Knights of the Spirit"), *Der Zauberer von Rom* ("The Roman Magician"), &c., which Gutzkow wrote during the reaction period after 1848, and which immensely strengthened his hold over the minds of his contemporaries, do not come within the scope of the present work. They were the forerunners of Spielhagen's long series of novels.

Next to Gutzkow, Heinrich Laube (born in Sprottau, in Silesia, in 1806) was the most eminent member of the new group. He is a clear-cut type, a man with plenty of fresh, vigorous talent, exuberant spirits, an intuitive perception of what is effective, a gift of slight, but in most instances adequate character delineation, and, to start with, many daring but shallow and second-hand ideas. He is not devoid of feeling, nor totally devoid of earnestness, but his distinguishing quality is his brisk, energetic practicalness. Between 1826 and 1832 he studied theology at Halle and Breslau. In 1832 he embarked on the career of a journalist in Leipzig. In his unpedantic literary style, as also in his outward appearance, there was something that seemed to point to Slavonic blood in his veins. As a student he loved to go about in a Polish braided coat, and eccentric caps and cloaks of his own invention. He wrote with a fluency and vehemence, with a crude naturalness and a want of exactitude which were not German. His blood was hot and flowed quickly; he had the sanguine, choleric temperament, without a touch of melancholy.

As a member of a student's union (*Burschenschaft*) and because he had given too free expression to his sympathy with the Revolution of July and its results in Germany, he was, in 1834, expelled from Saxony and sentenced to nine months' imprisonment in Berlin. In the introduction to his drama, *Monaldeschi*, we find an account of his life in prison, of the monotony of that beautiful summer of 1834,

which he spent in his cell, without a book—nothing but a bed, a table, a stool, and a pitcher of water. He also gives an indirect and more effective description of the same experience in the Third Part of *Das junge Europa*, where Valerius, upon scraps of paper procured with the greatest difficulty, writes his impressions during a long confinement in a Prussian prison.

We know what his conduct was after the Federal Council had prohibited his writings as belonging to the Young German school ; but to judge him fairly we must remember that this blow came upon him immediately after his release, and that, in spite of his subsequent cautious behaviour, he was again, soon after his marriage in 1837, condemned to imprisonment for participation in the doings of the *Burschenschaften*. This time the punishment was mild, thanks apparently to the protection of Prince Pückler-Muskau. The place of imprisonment was a country house on the Prince's property of Muskau ; for a cell he was given a hall; instead of a skylight he had eight windows, looking in three different directions. Even a short daily walk in the famous park was permitted. He might read and write as much as he chose. His wife shared his imprisonment. From this time onwards he shows extreme moderation in politics. When, in 1848, he is elected a member of the German National Assembly, he sides, not with the republican, but with the "hereditary-imperial" party.

Laube makes his début in literature as a disciple of Heine. His *Reisenovellen*, a long series of volumes, are the direct offspring of the *Reisebilder*. But along with the influence of Heine we trace that of Heinse. From Heine Laube takes liveliness and ingenuity of style, and also to a certain extent the personal coxcombry by which we are sometimes very unpleasantly affected ; but it is from Wilhelm Heinse, for whom he had an extreme admiration, and whose works he edited, that he derives the undisguised sensualism which displays itself in a positive cult of woman's outward charms constantly and loudly proclaimed. In Heinse's case this worship of female form and colouring, this adoration of the fleshly, is more primitive, more naïvely Bacchanalian,

more sincerely religious, than in Laube's. Laube at times offends by coarseness, at times by an almost personal boastfulness of woman-killing qualities, and at times it is too perceptible that he is writing for the purpose of annoying his respectable neighbours.

When, in his old age, he began to republish his youthful works, the new generation were astounded by the breaches of good taste which youthful readers some forty years before had admired, and many assented to the severe judgment which had lately been passed on him by Emil Kuh in the chapter on Young Germany contained in his book on Hebbel. But it is unfair to allow a little coarseness and want of taste here and there to keep us from estimating Laube's work in its integrity.

In the *Reisenovellen*, in spite of the off-hand way in which they are written, there is little originality. At the very beginning, in the division entitled *Leipzig*, with its French sympathies and its reverence of Napoleon, there is too strong a suggestion of the *Reisebilder*. Laube, like Heine, in his childhood saw the great Emperor; so he gives us to understand, but in such an uncertain manner that we are left in doubt as to whether it was in a dream or in reality; and Laube, too, has—in the person of Gardy the dragoon—his drummer Legrand.

Those who wish to get a real, full impression of what Laube was as a young man, ought to read his novel, *Das junge Europa* (4 vols. 1833–37). A whole, long stage of his development is placed clearly before us in this now pardonably forgotten book, which retains its interest only for the historian. Its three parts—the Poets, The Soldiers, The Citizens—are three works differing very much from each other in kind and in quality.

In the First Part the author is completely under the influence of Heinse's *Ardinghello*. "The Poets" is a sort of prose hymn to female beauty and free love, in the old-fashioned form of a novel in letters, which communicate the love fates of about a dozen people. When the reader has struggled through them, there is left on his mind an impression of the wild ecstatic desire of young, vigorous, hopeful

men, and of the resolute self-surrender of young and daring or tender women, the impression of a generation in whose veins glows a desire for liberty—political, social, erotic—which breaks down all forms and all conventions. We see into an imaginary, romantic world, the world of Laube's youthful dreams, where there is abundance of power and of life, and of illusions as to the renovation of the world by means of revolutions of various kinds. It is a romance of beautiful bodies and beautiful souls, male and female, the essence of whose being is revolt against Christianity and against marriage.

Between the First and the Second Part, a considerable change has evidently come over the author's views ; he has received his impression of the strength of the reaction ; he has ripened into a man. In the First Part one could hardly help mixing up the characters, for the men were only distinguished from each other by their more or less fiery, erotic, uncontrollable temperaments, the woman only by the dissimilarity of their physical charms ; in the Second Part we are introduced into a world where a real struggle for national and political liberty is going on. The letter form is abandoned, and there are comparatively few characters.

It is the revolt of Poland which is described ; Valerius, one of the principal characters in the First Part, is led by his enthusiasm for liberty in general to join the Poles. The subject-matter is interesting, though here and there we have too much of the purely historical. The Poles as a people are described impartially and with a sure touch ; their characteristics—the strong patriotic feeling inspiring high and low, the prejudices and tyranny of the nobility, the savagery and vigour of the lower classes—are depicted as they mirror themselves in the mind of the German volunteer. The distrust with which he, as a foreigner, is received, the want of liberal-mindedness in the devotees of liberty, which he observes more especially in their conduct to his friend, a Polish officer of Jewish descent, gradually dissipate the illusions which he had cherished of a golden future for Europe, the final outcome of the Revolution of July. There is a tragic tone throughout the book. We are shown

how fruitless the rebellion of the Poles is, how it ends, as it was fated to end, in crushing defeat ; and we are shown how the young Jew, Joel, in spite of his valiant endeavours on the battlefield to gain for himself those rights which his aristocratic countrymen enjoy, can never rise from his position as the pariah of Polish society. The woman he loves dares not give him her hand ; a common peasant disdains his sympathy. After the revolt is suppressed, he puts off his uniform in despair and shoulders the pedlar's wallet. The Christians repudiate him, the Jews he himself long ago alienated by his alliance with the Christians, his humanity gives him no rights ; there is nothing for it but to forget his learning, his philosophy, his scientific and military talent, and to wander from village to village, selling ribbons, as his forefathers did.

This character has a special interest for Danes, as it evidently suggested to Goldschmidt some of the leading characteristics of the hero of his novel, *En Jøde* ("A Jew") ; he, too, becomes a Polish officer during the struggle for liberty, and he too, repulsed everywhere, in the bitterness of despair ends his career as a money-lender, outside the pale of society.

The Third Part of *Das junge Europa* ("The Citizens") is an inferior production. Its chief interest for us lies in what it tells us of two of the most enthusiastic, indomitable heroes of the First Part, Hippolyt and Constantin. Hippolyt is finally driven to despair by the civilisation of the modern world, which leaves no room for the great exception, but requires all to be alike small. The bold Constantin, who fought in the streets of Paris in the Days of July, makes his appearance not very many years later as a Prussian judge, inflexibly, fanatically severe in his dealings with political revolutionaries. Constantin enters into long explanations of the influences that have wrought the change in his convictions (this character was evidently drawn from the life) ; but the author is still so possessed by the ideals of his own youth, that he makes this man commit suicide in despair at having been unfaithful to these ideals.

From the year 1849 till his death in the Eighties, Laube, as is well known, devoted all his powers to the theatre. He

speedily became the best and most highly esteemed theatrical manager of Germany and Austria. As such he always retained a preference for the French drama. What he himself wrote for the stage is what will keep his name longest in remembrance.

Of the many historical dramas which he produced, the most important—*Monaldeschi* (1834), *Struensee* (1844), and *Die Karlsschüler* (1847)—are suggestive of the ideals of Young Germany as they took shape in Laube's mind. The last-mentioned play became popular and is still often put on the stage ; the others are effective pieces in a style that is now obsolete.

The character of Monaldeschi is a vigorous conception. He is the bold, unscrupulous adventurer, who has no higher aim than to make his way and to enjoy life to the full, but who understands the meaning of power, and desires to use his power worthily—the Hippolyt of *Das junge Europa* in historic costume. With Queen Christina's more complex feminine character, Laube has not been so successful, though his representation of her has elements out of which a good actress could make a telling part. But the play as a whole is overweighted by the intolerable sentimentality of the love scenes (Monaldeschi has a romantic attachment to a certain Sylva Brahe), and it suffers as a work of art from its author's dread of offending a Philistine public's sense of propriety. The real relations between Christina and Monaldeschi are smoothed down into indistinctness. The sharp edges of historic fact are filed away to make the subject fit into the mould of theatrical Romanticism.

In *Struensee*, the second of Laube's dramas in which the action passes at a Scandinavian court, still greater liberties have been taken with history and historical characters. Laube makes Struensee the noble, liberty-loving reformer, whose only fault is an excessive German humanity, which shrinks from shedding blood. Had he only been a trifle less high-minded and scrupulous, he might easily have remained in power. The weakness that is his ruin is his chivalrous, platonic devotion to Caroline Mathilde, who returns the sentiment in an equally innocent manner.

Christian VII. is represented as an estimable, somewhat taciturn monarch, subject to attacks of melancholy. Struensee's fall is brought about entirely by Germans, who are partly envious of him, partly enraged because he will not comply with their unreasonable wishes ; and the bitter moral of the play is, that the worst enemies of a German intellectual hero are his own countrymen—Germans have always had to suffer most from Germans, who show their want of patriotism even in their relations with foreigners.

Quite apart from the historic inaccuracy of the character, the sentimentally erotic Struensee, with "his enthusiasm for all that is noble and beautiful," is a very impossible parvenu minister of state. Laube has tampered with facts to the extent of representing Struensee's death as the result of a shot fired, by order of Guldberg, at the moment of his arrest in the castle on the 17th of January 1772. The chief reason, and at the same time excuse, for all this perversion of facts lay in the necessity for presenting them in such a shape that the censorship might not forbid the play on account of the possibility of its giving offence to a friendly power. We get some idea of how severe this censorship was, when we read that, in spite of Laube's precautions, the performance of *Struensee* was for many years prohibited in Prussia, out of consideration for the feelings of the Danish royal family.

It is, nevertheless, impossible to understand why such a perfectly harmless and studiously, punctiliously, inoffensive play as *Die Karlsschüler* should, immediately after its appearance in 1846, have been prohibited throughout Austria, Prussia, Hanover, Würtemberg, Hesse-Cassel, all the Grand Duchies and several of the Duchies. It is in reality nothing whatever but a panegyric on the youthful Schiller, in a representation of the well-known difficulties he got into as a young regimental surgeon in the service of Duke Karl of Würtemberg, ending with his flight from Stuttgart to Mannheim. It forms a parallel to Gutzkow's Goethe comedy, *Der Königsleutnant*, which it surpasses in dramatic vigour. In this case, too, Laube has sacrificed strict historic truth. Duke Karl's character is softened and toned down exactly

as King Frederick William's was in Gutzkow's *Zopf und Schwert*. This is not only art which is compelled to be cautious, but art which has come into being under the oppression of a tradition which has insinuated itself into the very disposition of the artist. But the disposition was a cheerful, buoyant one, and the hand that wrote these scenes was light and skilful. Something of the lustre that surrounds its hero's name is shed upon the play. It is probable that as long as Schiller retains his great popularity in Germany, Germans will enjoy seeing this transcription of his youthful history—though they know many facts concerning that history now that were not known at the time *Die Karlsschüler* was written. Such a play is not calculated to produce much effect out of Germany.

After Gutzkow's and Laube's, Mundt's is the name that occurs most frequently when mention is made of the leaders of Young Germany. It is about the year 1835 that Mundt is most distinctly the mouthpiece of the feelings and ideas of that school. In 1835 he published *Charlotte Stieglitz, ein Denkmal*, the only one of his historical delineations which had any real influence on the minds of the youth of the day. This work, no doubt chiefly owing to its subject, but also to its pathetic, affectionately reverent treatment of that subject, took thousands of hearts by storm. In the same year appeared his *Madonna, Unterhaltungen mit einer Heiligen* ("Converse with a Saint"), which, more than any other of his works, gives expression to the sentiments of Young Germany, and a clue to the character of its author.

Theodor Mundt, born at Potsdam in 1808, was a man capable of enthusiastic, yet clear-sighted devotion to causes and to persons. He had Wienbarg's enthusiastic temperament (though not his bravery), with a much more highly gifted, many-sided mind. And yet there was no edge or pungency in his wit, no grace in his whimsicality, no method in his works, no conciseness in his style. His book on Charlotte Stieglitz is the only one of his works that has survived him, and it has done so thanks to its subject. He could be caustic and biting and unjust, as weak natures are apt to be, but even his most caustic tirades are not the

expression of any warlike inclination ; they are only penned in self-defence and self-assertion, are called forth by some misunderstanding on the part of an opponent, and are no more dangerous than the thrusts of an angry wether.

It is surprising to the modern reader that a work like Mundt's *Madonna* can ever have been considered a dangerous book. To understand how this could be, we must keep in mind that those in power at the time of its publication stood in terror of shadows. It is, however, a book which must not be overlooked by any one who is making a study of the period, for there is something typical in its expression of the thoughts and enthusiasms of the youth of the day.

In its very formlessness, *Madonna* is characteristic of Mundt, and of those whose literary taste was identical with his. It contains prose lyric effusions, descriptions of travel, personal confessions, world-revolutionising theories of the rehabilitation of the flesh by means of a hitherto unknown mystic creed—all this grouped round a central female figure and interwoven with her story.

The book opens with a "post-horn symphony," well written in the old Romantic style, but not Romantic in tendency. It is a glorification of "movement," the shibboleth which Mundt invented and fell in love with. Movement is to him what progress and the struggle for freedom were to others—the watchword of the new era. He talks of the party of movement ; the new literature is to him the literature of movement (*Bewegungslitteratur*) ; in a postscript to *Madonna* he calls that book *ein Bewegungsbuch*. We perceive that the expression is perfectly neutral and innocent.

The only readable part of *Madonna* nowadays is the heroine's narrative of her life experiences. The author meets her in a little Bohemian village ; when he first sees her, walking in a Roman Catholic procession, he is tremendously impressed by her extraordinary beauty. Later in the same day he accidentally makes his way into her father's cottage, wins the narrow-minded, bigoted old man's heart (in a very improbable manner) by the unction with which he tells him the story of Casanova, who had at one time lived in that

neighbourhood in the castle of Dux, receives an invitation to supper, and spends part of the night in a sentimental conversation with the daughter, whom he discovers to be a woman deserving, in his estimation, the name of saint—a secular or worldly saint (*eine Weltheilige*)—and who, in that capacity, embraces and kisses him, weeping hot tears. He is obliged to leave the neighbourhood next morning, but soon afterwards receives from her an immoderately lengthy letter—*Die Bekenntnisse einer weltlichen Seele* ("The Confessions of a Worldly Soul")—in which she makes a frank revelation of herself and all her experiences.

This beautiful girl is an unfortunate victim. She has been enticed by a relative, a depraved woman, to leave Teplitz, her native town, where she lived in poverty with her parents, and come to Dresden. There, under the pretext of providing for her future, this woman educated her for a rich debauchee, a man of high position, whose prey she was to become as soon as she was grown up. The time comes; all preparations are made; at night she is locked into a room with her benefactor and pursuer, whom she loathes. She forcibly breaks away from him, manages to get out, and, in her despair, seeing a light in the room of a young theological student who lives in the same house, takes refuge with him. She has long loved this young man and he her. Now with chaste passion she gives herself to him, and he cannot find it in his heart to repulse her. But on the following day, repenting as a Christian of his sin, he commits suicide. The young girl has to make her way on foot from Dresden to her native village in Bohemia, where, after her experience of the life and variety of a great town, she pines in sadness and loneliness. Her old father, with whom she lives, is a cripple and a fanatically bigoted Roman Catholic.

The point in this story evidently lies in the innocence of the young girl's self-abandonment, innocence which the world calls guilt. To the author his heroine is a saint, a Madonna, the type of lovable womanliness. She is a carnal saint, undoubtedly; but it is his creed that we can conceive of nothing more holy, that there exists nothing more spiritual,

than the carnal. And he propounds a neither new nor remarkable, but somewhat peculiarly formulated theory of the necessity for a fusion of flesh and spirit, for the abolition of the distinction between spiritual and carnal. "The world and the flesh must be reinstated in their rights, in order that the spirit may no longer have to live in the sixth storey, as it does in Germany." And he brings the narration of a very lengthy Bohemian legend of Libussa to a close with the jubilant cry: "The free woman is sovereign; let her decide, let her speak, for she has the right to speak! And sweet is the happiness of free love!"

Mundt began as a Hegelian, but his Hegelianism has, as we see, turned into a sort of fantastic mysticism. Christ declared that his kingdom is not of this world, and yet he came to us and himself became world. God, out of love, entered into the flesh, and the world's flesh has become holy since it became God. Hence the kingdom of God flourishes over the wide earth, and yet it is, as Christ declared, not of this world, that is, not of the world which is flesh only, and which sets its face against the free "movement" of thought. Like an insufficiently trained pedant, Mundt involves himself in lengthy and confused polemics against "the beyond" which is without "the here," and against "the here" which refuses to know anything of "the beyond." He ends by enthusiastically proclaiming the praises of what he calls "the image" (as distinct from both spiritless matter and immaterial spirit): "O ye philosophers! what you want is the image. . . . I contend for the rehabilitation of the image."¹

If there ever was a man unsuited to be a leader and teacher of other men, it was this unctuous proclaimer of self-evident truths. *Madonna* was followed by a long series of historical novels (a still longer series came from the pen of Mundt's wife, who wrote under the pseudonym of Louise Mühlbach), and a considerable number of critical and historical writings. Amongst these latter one of the best is his *Geschichte der Litteratur der Gegenwart* ("History of Present Day Literature"), 1842, because in it he treats a

¹ Th. Mundt: *Madonna*, pp. 142, 274, 326, 374, 406.

subject with which he has a thorough acquaintance ; but it, too, like all his other works, is formless, full of undigested material, and spoiled by would-be profundity. He reads, for instance, a special meaning into the fact that Hegel died of cholera. Hegel's system, he writes, was, like Casimir Périer's, a universally levelling *juste-milieu* system : hence he, like Casimir Périer, was fated to die of this universally levelling malady. It was a malady which must be regarded as the physical expression of the general anguish of the times. Troubled and restless, the body had attacked its own intestines, and was at last obliged to pay the penalty of its craving to know and understand itself, by performing the last possible process of self-examination, that of vomiting itself up.¹

In a work entitled *Das junge Deutschland*, consisting for the most part of letters to the publisher, Feodor Wehl, the well-known theatrical manager, has endeavoured to give the reading world a more favourable idea of Mundt than that prevalent in our days ; and he has succeeded in producing the impression that Mundt was a man with excellent intentions, many acquirements, and no small degree of enthusiasm in the causes that were sympathetic to him. He is not, and never will be considered, a great writer.

The authors of the second rank, the rearguard of Young Germany, men like Gustav Kühne, Hermann Marggraff, and Alexander Jung, are in reality his equals. Their gifts lie, like his, partly in the direction of journalism, partly in that of creative authorship. They are men of character, cultivation, and distinct literary ability, animated by the same fundamental ideas as the men in the front ranks.

The reader who takes up Kühne's *Weibliche und männliche Charaktere* (1838) will be agreeably surprised by the vigour and brilliancy of his delineations, and by his accurate appreciations of public personages. His heroines are those of his school—Rahel, Bettina, Charlotte Stieglitz ; but he sees them with his own eyes and describes them with unpretentious enthusiasm. Among the poets, who are the subjects of his laudatory criticism, are not only the great

¹ Mundt : *Litteratur der Gegenwart*, p. 353.

Radicals of a former generation like Shelley, not only all the singers of freedom of his own day, from Anastasius Grün to Karl Beck, but tranquil spirits like Rückert and Chamisso. He is not remarkably original, but he is impartial and unprejudiced.

The same can be said of Hermann Marggraff. Though his book *Deutschlands jüngste Litteratur- und Culturepoche* (1839), is written in the spirit of Young Germany, its author always reserves his right to perfectly independent judgment. He is a thoughtful, earnest critic and a good writer, always natural, at times brilliant. His errors are much more due to Conservative tendencies than to excessive modernity.

Unless we single out the *enfants perdus* of this new school—and there are such in every school—it cannot be said that its members gave any real occasion for the violent attacks made upon it. It is not Young Germany, but its assailants, who uniformly show the worst taste and exaggerate most grossly.

Such an assailant was Tieck, now an elderly man. Several of his tales contain thrusts at Young Germany; that in which it is satirised most directly is *Der Wassermensch*; but the caricature is so overdone that it loses all effect.

Florheim, the representative of Young Germany, is half crazy with enthusiasm for Frenchmen and Jews. He poses as the democrat and friend of freedom in a manner which we should consider foolish in an ordinary schoolboy. He maintains that in every concert programme the Marseillaise ought to have a place, to keep people from forgetting what is the one thing above all others. He would have portraits of the great heroes of liberty, Mirabeau, Washington, Franklin, Kosciuszko, &c., inserted in every printed book, even in cookery books. In every almanac, if he could have his will, July should be printed in red letters, to keep the glorious Revolution of July in ever fresh remembrance. And he hopes that all the truly noble will unite in insisting that the nouns, prince, lord, king, count, squire, &c., shall be written without capital letters, in order to show contempt for their signification.

When the Privy Councillor (Geheimrath), the representative of intelligent Conservatism, asks Florheim how he and his ("Sie, die Sie sich das junge Deutschland nennen"—you who call yourselves Young Germany) hope to carry out their plans and plots against the existing order of things, he answers naïvely: "By perpetual abuse of all that stands in our way." And he goes on to show how it was thus they treated Goethe in the last years of his age—an assertion which is quite contrary to fact—and how, now that they are the "party of movement" and already in possession of the most important newspapers, they are in a position to form an invisible and yet open league spread over the whole of Germany, which shall ruin every author who is not of their way of thinking, and make the reputation of its own members by means of unscrupulous mutual laudation.¹

The reality was very different from this. The caricature has the double fault of not being like and not being amusing. Mundt took an ingenious revenge some years later by suggesting the performance of Tieck's fairy-tale comedies in Berlin.

¹ L. Tieck: *Gesammelte Novellen*, Breslau, 1855, i. 38, 79.

XXIII

RAHEL, BETTINA, CHARLOTTE STIEGLITZ

THE representation of the relation between literature and politics, the history of literary events, and the delineation of the characters and work of the most eminent of the men who constituted Young Germany, do not sufficiently reveal to us the spirit, the psychical condition of the time.

What is done, and what happens, is its outward manifestation. In books, effect is a first consideration; what is represented in them must be to a certain extent exaggerated, thrown into relief, if only for the sake of distinctness. To find the clue to the intellectual life *lived* at any given period, we must get as close as possible to the living, feeling, individual, and we must not neglect to supplement the impression received from an observation of the leading men of the time by a study of its typical women.

It is where there is more feeling than action, where, in spite of great originality, the formative, the fashioning power is too slight entirely to separate the production from the personality, that the student comes into closest contact with the life-springs of a period. A letter from a highly gifted woman tells us more of the living human being and its real emotions than a political speech or a tragedy.

Not one of the few great women who ruled men's minds during the period under consideration produced a work of art; not one of them even attempted to. They neither wrote novels nor essays. Their literary influence was a directly personal influence, and their power of stirring men's minds was evidently due to the fact that something of the inmost essence of the period was expressed in their personalities. Their natures are unplastic, evasive; the contours of their spiritual lives are blurred and indistinct;

this makes it difficult to delineate their characters, but makes it all the easier to feel the pulse of the time in their utterances.

They help us to arrive at the result that the idea which shapes the lives of the most noble characters of this period, and which makes itself felt in the resistance they offered to the worship of rule and the tyranny of custom, is the idea that the one course worthy of a thinking, feeling, human being is independently and unconventionally to interpret human life, human relations, for himself, and to base his conduct on his own interpretation. This is not a new idea ; it originated in Germany with Herder, descended from him to all the preachers of the gospel of Nature, including that Heinse who had such a strong influence upon some of the leaders of Young Germany, but was more especially developed and applied in all the relations of life by Goethe. A careful study of the characters of the most remarkable women of the time shows that the subterranean, hidden secret of the period between 1810 and 1838, what had happened deepest down, was that Goethe's theory of life had, point by point, displaced the Church theory and taken possession of all the men of great instincts, of all the really gifted minds of the day.

Rahel Varnhagen von Ense is, beyond all comparison, the greatest of the women who occupied the attention of intellectual Germany in the Thirties and Forties. She died in March 1833, and in 1835 her husband published the three volumes of selections from her letters and journals which revealed to the great reading public what manner of woman she had been. This publication was followed by many others, of which she was the main theme.

A less innately great, but much more talented woman than Rahel was Bettina von Arnim, who, in 1835, published *Goethe's Briefwechsel mit einem Kinde* (Goethe's Correspondence with a Child), a work which created a great sensation and was most favourably received.

Rahel's name is remembered by the quiet, powerful influence she steadily exercised for so many years ; Bettina's shines with the lustre of her brilliant talent and sparkling

wit ; the third woman who made a deep impression on the men and women of that day is remembered by one action, her suicide. This was Charlotte Stieglitz, who committed suicide in December 1834, and whose biography, diaries, and letters were published by Theodor Mundt in 1835. She was at once made the subject of studies and panegyrics by the new school. Gustav Kühne, in particular, wrote an admirable notice of her. It was her death which, as has been already mentioned, suggested Gutzkow's *Wally*.

Rahel Antonie Friederike Varnhagen (family name originally Levin, afterwards Robert) was born in Berlin in 1771. She would thus seem to belong to quite another epoch than that of the Revolution of July ; but it was not until after her death that she became a public personage, and entered, by means of her written words, into relations with the literary public. She was one of those rare beings whose inexhaustible vigour and freshness of mind enable them to understand everything and every one, to sympathise with the most dissimilar individuals and tendencies, to penetrate to the core of things ; and whose wide and untiring sympathy wins for them all their life long the affection and admiration of the élite of their time, young and old. Rahel received the same homage from Karl Gutzkow that she had received from Schelling and Friedrich Schlegel, from Schleiermacher and Wilhelm von Humboldt. She had shown herself a fervid patriot during the war of liberation, superintending hospitals in Berlin and Prague ; and she was admired by Heinrich Heine, who dedicated the Lyric Intermezzo in the *Buch der Lieder* to her when she was fifty. She, who had been the intimate of the famous men of the beginning of the century, the Prince de Ligne, Fichte, Prince Louis Ferdinand, Fouqué, and many others, surprised every one by her enthusiastic appreciation of Victor Hugo's *Les Orientales*, and the writings of the Saint-Simonists. There is something great about such a life, undramatic though it be.

It gives us a feeling of the many-sidedness of her character to remember the long list of persons, differing from each other in every possible way, with whom she

was on intimate terms. There are depths in her nature which still surprise us, and vaguenesses quite incomprehensible to the modern mind. The magic of her nature lay in the spoken word, the momentary impression, the opportune utterance: so it is not easy to reconstruct. A strong influence emanated from her, yet her real life was introspective; she was a woman of distinctly aristocratic instincts and sentiments, and yet so tender hearted that her sympathies extended far and wide.

The daughter of a rich Jewish merchant, as a girl plain-looking and without talent of any description, she grows up in her father's house in Berlin at a time when as yet the Jews had none of the rights of citizens. At the age of twenty-five she has already become an influential member of the best society of the capital, and from the age of thirty till her death her house is the intellectual centre of Berlin, and one of the intellectual centres of Germany. Her great attraction was her perfect originality and unconventionality. All human beings desire and love to see themselves mirrored in the mind of a greater human being, all crave for sympathy, all would fain be understood. And those who approached Rahel—princes and nobles, diplomats and philosophers, poets and scientists—felt instinctively that this young girl with the slight, graceful figure, the beautifully formed limbs, the thick, waving hair surrounding a face with an expression of suffering, but with a deep, steadfast look in its dark eyes, was worthy of their confidence, and this for the one and sufficient reason, that she was innocent of all prejudices.

She gladly associates with a charming *hetæra* like Pauline Wiese, Prince Louis Fredinand's friend; is her and her cynical husband's and her princely lover's confidante. She has a sincere regard for a reactionary sensualist like Friedrich Gentz, warmly congratulates him when he, at the age of sixty, wins the affections of Fanny Elsler, sees in him the distinguished prose writer and the politician who had been of national importance at a critical moment. Human beings are to her, in Goethe's sense, natural products.

That she, with her strict personal morality and Liberal tendencies, should have been able to rise to such a height

of freedom from prejudice and gain such a wide horizon, was primarily due to her having been born in a sort of sanctuary outside the pale of society, that is to say in the house of a wealthy Berlin Jew.

In intolerant, stiff old Prussia, the alien, despised, hook-nosed money-lenders had sat behind their counters for some centuries, with no thought for anything but money—piling thaler upon thaler, buying bills, and lending money even to princes. With all their wealth they were ignorant, orthodox, superstitious. But during the period of enlightenment the influence of Moses Mendelssohn thoroughly aroused them. Their piety became a noble rationalism, and they comprehended the meaning of knowledge and culture. By the close of the eighteenth century they were giving their sons a perfectly new training, and society was also beginning to look upon these sons as men to whom reparation for a wrong was due.

It was in the generation of these sons that the Jewish houses all at once opened their long closed doors, revealing interiors which in no way resembled the cramped middle-class German houses—spacious rooms with rich Oriental carpets and hangings; here and there a valuable painting, made over to father or grandfather by some prince in pecuniary difficulties; on the dinner tables gold and silver plate, the finest crystal sparkling upon lace-edged linen, choice viands, and the rarest wines. The mistress of the house and her daughters had received a higher and more refined education than others in their rank of life; they were deeply interested in theology, philosophy, and music; they had developed quickly under the influence of the mixed society which now frequented their house.¹

For here, as upon neutral ground, met all those whom society usually separated, members of all its different ranks and castes, and many whom it altogether excluded; German and foreign actresses had the entrance of no other middle-class houses in Berlin; here they were received on the same footing as the other guests. The princes frequented no

¹ Karl Hillebrand: *Zeiten, Völker und Menschen*, ii. 5. *Aus dem unzünftigen Schrifthum Deutschlands.—La société de Berlin. Revue des deux mondes.* 1870.

other middle-class houses, if it were for no other reason than that the company they met there bored them. To these houses they came, attracted by the easy tone and by the wit of the women. It was a refined Bohemia. It was the first development of the cosmopolitan spirit in the Berlin of old Prussia.

It is in these circles that Rahel grows up, early distinguished by her friendship with Prince Louis Ferdinand, the hero of the young generation of that day, son of Frederick the Great's youngest brother. He was about Rahel's own age, chivalrous, artistic, loose in his morals, brave to foolhardiness, a first-rate musician, and a first-rate cavalry general. Goethe describes him in his book on the campaign of 1793. Like all the princes of that day, he had been educated like a Frenchman, to the extent (as we know from some of his published letters) of not being able to spell German correctly ; nevertheless he was an ardent enemy of Napoleon, and burned to match his troops against the great Emperor's. Like the Prince of Homburg in his day, he disobeyed an order to retreat, and, infuriated by the defeat at Saalfeld, refusing to flee, refusing to yield, was cut down by the French hussars. He confided his wild love adventures to Rahel, and found comfort, when suffering from the treachery of a faithless lady love, in tranquil, serious conversation with his sisterly friend.

But Rahel was not always in a position to comfort others. In her young days she stood sorely in need of comfort herself. By nature she was of such an irritably nervous temperament that as a child she was with difficulty kept in life: "Let the air be too dense or too rare, too warm or too cold, and I am ill at once. And the slightest excitement has a still worse effect. I cannot imagine any one more sensitive." In nearly all her letters, immediately after the date, we find a detailed description of the weather and temperature: "Friday, 14th March, 1828.—A grey day, with south-west wind, damp and yet spring-like, though not inviting for a walk. Pigeons are flying. Every now and then a blue window appears in the sky ; at this moment sunlight is coming through one of them." "23rd March,

1829.—The sun has broken through the clouds and is shining brightly; a cold, sharp, unmistakable north-east wind; impossible to go to the Thiergarten, where there is still ice and it is as cold as in a cellar." "17th April, 1830.—Noon; spring weather after rain; the trees turning green. To me the best time of the whole year—no flies or mosquitoes, no heat. Spring is approaching, wafting to us a thousand memories, and a thousand hopes which can never be fulfilled, but which are a necessity to us."

Such natures deserve and arouse as much compassion as admiration. Her friend, W. von Burgsdorf, writes to her: "When I saw you for the first time, it struck me at once that you must have been educated by long suffering." It was true; she had had an infirm body, a melancholy youth, a severe father, and had early suffered humiliation. Her Jewish birth was the cause of great unhappiness to her—an unhappiness almost unworthy of her; she calls it a sword thrust into her heart by a supernatural being at the moment of her birth. Not one fibre in her nature attached her to the religious community to which by birth she belonged. The memory of its fanaticism and of the fanatical enmity displayed towards it was still fresh. As lately as 1756 the Jewish community in Berlin had expelled a child from the town for having carried a book for a Christian. And on the other side, even Moses Mendelssohn could not go out with his children without having stones thrown at them.

With all the power of his intellect and will, Rahel's father had striven to overcome the sickly child's independence of character, and only her unusual elasticity and strength of mind enabled her to preserve her originality. When young she felt as if she had suffered so much there could not possibly be anything left in her to be bent or broken.

It was inevitable that a woman with this passionate nature should love passionately and should suffer agony through her love. And she did not escape her fate. Twice, when she loved most ardently, she experienced as it were the feeling of being struck down with an assassin's knife and of living for years with the knife in the wound.

At the age of twenty-four she formed a very strong attachment to Count Karl von Finckenstein, the son of a Prussian minister, a man a year younger than herself. They became engaged, and Rahel lived for some years solely for this love. Finckenstein was good-hearted, very much in love, and sincerely devoted to her, but his character was weak. He told her what he had to bear from his family, whose pride revolted against an alliance with a person of inferior position, and who were endeavouring to make him give her up. Rahel's pride was deeply wounded, and she gave him back his word. In character and intellect his superior, she could easily have vanquished his scruples if she had made up her mind to do so, but instead of this she set him free at once, and he was weak enough, attached though he was to her, to take the liberty she offered. She never overcame this first great humiliation.

Three years passed, and she fell in love again, this time passionately, soul and senses, and the feeling was returned. Her second engagement was to Don Raphael Urquijo, a particularly attractive young attaché of the Spanish embassy in Berlin. The engagement lasted for a year. They were passionately attached to each other, but their characters were too unlike, he was too decidedly her inferior. He tormented and insulted her with his jealousy to such an extent that to preserve her self-respect she parted from him; but she did it with a feeling of crushing, maddening grief, a feeling of loneliness, of being left exposed to all the coldness of life without that shelter from it which she, with her woman's heart, could so ill dispense with.

After Finckenstein's desertion, it had been proposed that she should make a *mariage de convenance*. Her answer was: "I cannot marry, for I cannot lie. Do not imagine that I am proud of myself for this; I cannot do it, just as I cannot play the flute. . . . He must have no prejudices, otherwise I could not stand it. . . . And he must not be stupid and compel me to lie and pretend that I admire him. I must be able to say exactly what I choose."

For long the needs of her heart were only incompletely satisfied, and she applied herself all the more ardently to

intellectual pursuits. It was a great hindrance to her that she had acquired so little knowledge. She herself talked about her dense ignorance. She was, of course, very far from being ignorant, but so much is certain, that she never acquired any real insight into what science is, and never thought a scientific thought.

She had been taught as little Jewish dogma as history and geography. She says that she grew up like a tree in the forest, and that it was as impossible for her to learn religion as anything else. So she evolved a religion of her own, which, as Karl Hillebrand correctly observes, has something akin with Schopenhauer's doctrine; her ideas of a will in nature, of the misery of the world, of compassion as the only source of morality, are akin to his. She was a great admirer of Angelus Silesius and Saint-Martin; like Goethe she was an ardent Pantheist. She copies the German mystic's lines:

"Alle Tugenden sind eine Tugend.
Schau, alle Tugenden sind ein ohn' Unterschied.
Willst du den Namen hör'n? Sie heisst Gerechtigkeit,"¹

and writes beneath them:

"Weil sie Wahrheit ist. Einfachheit, Unparteilichkeit, Selbstlosigkeit,
Austheilung für Alle."²

She saw everything in its unity, its entirety. There was something of the Delphic priestess in her nature. It is a pity that her words, disconnected from her personality as we have them, are so often dark oracular sayings.

She was, says Karl Hillebrand, full of leniency towards the culpable, of sympathy with the slighted and humble, of compassion for the poor; the one thing she despised was correct mediocrity, and her contempt for this she displayed openly, even when by so doing she made enemies.

Time passed, and she grew into the old maid; but years made no change in her appearance and did not diminish

¹ All virtues are one virtue; yea, verily, they are all one and the same. Wouldst thou know its name? Its name is justice.

² Because justice is truth. Simplicity, fairness, unselfishness, a share for all.

her wonderful power. For ten years she carried on a tender correspondence with her future husband, Varnhagen von Ense. He was fourteen years younger than herself, was first a brave officer, then a clever diplomatist, and finally an excellent, very aggressive writer; he had to distinguish himself in both war and peace before he could appear in the character of her fiancé without being entirely overlooked. She married him when she was forty-two, and had a perfectly happy married life for nineteen years.

Rahel owes her literary distinction to the fact that she was the first in the literary circles of Berlin to comprehend and to proclaim Goethe's real greatness. Long before any decisive opinion on this vital question in German culture had been arrived at, Rahel, fully persuaded of Goethe's genius, completely under the spell of its power, proclaimed to all with whom she came into contact that this man was not to be compared with other men; that he stood alone—the loftiest intellect, the wisest counsellor and judge in all the affairs of life. This was at a time when Goethe as an author was only one among the crowd, and when others were ranked high above him. Long before the criticism of the brothers Schlegel established his position beyond dispute, Rahel had introduced the cult of the great, uncomprehended, misjudged genius in her circle in Berlin, had everywhere proclaimed the praises of his illuminating word, and declared his name to be a holy, a consecrated name.

In 1795, when she is only twenty-four, she is so fortunate as to meet him at Teplitz. We learn from a letter from David Veit to Rahel, what Goethe said about her: "Yes, that now is a girl of remarkable intellect, a girl who is always thinking—and as to feeling—where is the like of her to be found? We were constantly together, and were on the most friendly, intimate terms." To Franz Horn, Goethe said: "She is a girl with a loving heart; she feels everything very strongly, and yet expresses herself very gently—we admire the originality and are charmed by the amiability. . . ."

When Rahel is told this, she writes: "How can he know that I have feeling? Never in my life was it so difficult for

me to show myself as I am. But why write thus? He is Goethe. And what he feels and says is true. I believe what he says of me. . . . When you see him, Horn, greet him from one who has always worshipped him, idolised him, even when no one else praised, understood, admired him. And if he wonders at a staid young woman sending him such a greeting, make him understand that her excessive reverence for him prevented her telling him how she reveres him. Tell him that this is not affectation, but true, tender feeling (*Pflaumenweichheit*). It is not my fault that others affect what in my case is serious earnest. Am I not right? Yes, yes! I worship him."

Nothing further happens; there is not the slightest attempt on Rahel's part to keep up the acquaintance with Goethe, by correspondence, or any other means. She never mentions his person, only his genius. Twenty years pass, during which she sees nothing of him. Once, in 1811, Varnhagen sends Goethe some appreciations of his poetry written by Rahel. Goethe is much struck by them, pronounces the author to have a remarkable gift of instantaneously grasping, comprehending, connecting, helping, completing; but he never learns—Rahel having forbidden Varnhagen to tell—who the author of the manuscript is. In 1815, in the neighbourhood of Frankfort, Rahel sees Goethe again. There is something touching about this meeting. Goethe is now sixty-six. He is visiting his friend, Marianne von Willemer (the Suleika of the *Diwan*) at Willemer's country house "die Gerbermühle." Rahel, who is in Frankfort, accidentally sees him driving with his hosts, and in her sudden joyful surprise calls loudly: "There is Goethe."

Twenty years, as already mentioned, have passed. It is a quarter past nine on the morning of the 8th of September. Rahel, who had been suffering from an affection of the eyes, has got up later than usual, and is standing half-dressed, brushing her teeth, when the landlord comes to say that a gentleman wishes to see her. Her maid hands her his card. It is Goethe. And out of pure respect, that he may not have to wait, she does not take time to dress herself properly,

to make herself look presentable: "I told them to ask him to walk into the sitting-room, and only kept him waiting the time that it took me to put on a dressing-gown (*Unterrock*). It was a black quilted dressing-gown. I sacrificed myself so as not to keep him waiting one minute. It was my one thought. I did not even excuse my dress; I did nothing but thank him. I did not excuse myself, for it seemed to me that he must know that *I* obliterated myself, that *he* was my one consideration. Such was—alas!—the first impulse of my heart. Now, with the most passionate, most comical, most torturing remorse, I think otherwise."

The feeling of being unsuitably, unbecomingly dressed, depressed her; she said nothing that was worthy of her. After all these years of love for him, of living in him, and longing for him, she saw him once and once only in private for a few minutes, and this was the turn things took. "But you must hear to the end how ridiculous I was," she writes to Varnhagen. "When he had gone I dressed most carefully and beautifully. I wanted to make up for everything. I put on a lovely white dress with a high collar, a lace veil, my Moscow shawl. . . . Now I can say as Prince Louis wrote: 'My market value has risen ten thousand thalers. Goethe has visited me.'"

Rahel, after twenty years of waiting, after the worship of a lifetime, receiving Goethe in a quilted dressing-gown rather than keep him waiting ten minutes—this every one will confess to be a supreme expression of feminine heroism. After the perusal of many volumes of Rahel literature, this scene is what remains in one's mind as definitely characterising her. It gives the measure of her reverence, her understanding, and her capability of overcoming even the most justifiable vanity of her sex.

It is to be regretted that a being with such rare attributes should have been entirely destitute of talent, of all creative, plastic power. Her ingenious and profound thoughts are scattered, as mere observations, throughout private letters and records which otherwise are of little interest to us nowadays. Probably none but enthusiastic devotees of the women's rights theories are capable of reading much of her at a time.

Her nature was not the artistic nature. Its essence was truthfulness. She herself says : " In the great universal misery of this world, I have consecrated myself to one God, truth ; and every time I have been saved, it has been by him." She was a staunch, reliable friend, yet, even at the risk of sinking in the estimation of others, she frankly and without shame confessed when the feeling of friendship had ceased to exist. Closely connected with her truthfulness was her simplicity ; she made no pretence of being above common weaknesses, no secret of her love of sweets and her keen interest in the latest Paris fashions. And she was fortunate enough to feel what she deserved to feel, an undisturbed inward harmony, partly innate, partly acquired, a perfect consistency of her spiritual life with her convictions. This was what gave her her great and justifiable self-confidence. " Pedantry cannot exist within thirty miles of where I am," she used to say.

We have seen how great her moral tolerance was ; in intellectual matters she was equally forbearing. She neither demanded moral purity nor marked ability in those she esteemed ; what she did demand was unaffectedness. She was unique in her keen recognition and appreciation of whatever was natural and original, however unassuming ; and she herself, in spite of her searching intellect, was as naïve and fresh in perception and expression as a gifted child.

When she was at the zenith of her reputation she was obliged to make herself unapproachable, to surround herself with all sorts of social barricades, that she might be free to choose her associates. She invariably chose individuals of markedly original character.

One of her intimates, Count Tilly, writes to her : " I have a thousand polite messages to give you before I close. One person admires you ; a second is devoted to you ; a third is astonished by your words of wisdom ; a fourth is grieved to say farewell to you, even when it is only a letter that must be brought to a close. It is I, myself, who am all these different persons." This little pleasantry serves to give us an idea of the varied impressions she produced.

Rahel often reflected on the subject of originality. She writes: "If a person were to say, 'You imagine it is easy to be original—on the contrary, it costs no end of trouble and exertion,' he would be thought crazy. And yet the assertion would be a true one. Every one could be original, if only people did not carelessly cram their heads with half-digested maxims, which they pour forth again as carelessly."

There had been eminent and interesting women in German intellectual society before Rahel. The latest were Caroline, Dorothea, and those others known to fame through the Romanticists. Rahel is the first great modern German woman, and the first to be completely conscious of her originality.¹

The pursuit of originality in her day was not without its accompanying danger. It is not the danger of affectation that I allude to. In all days and times there have been affected creatures who imagine that they are original when they help themselves to soup with their shoes. But the perpetual self-inspection and self-examination prevalent in Rahel's day produced a dangerous tendency to impute singularity to very ordinary feelings and impressions, a liability to become unaffectedly unnatural, like the beautiful Henriette Herz and many of her friends, whose outpourings have a haunting flavour of lamp-oil and ink. The fire-writing of originality is something very different.

This is to be found in Bettina's *Goethe's Correspondence with a Child*. Bettina's letters are written in the fiery characters, the "singing flames" of passion.

Bettina von Arnim, a sister of Clemens Brentano, wife of Achim von Arnim, by family and marriage connected with the Romanticists, nevertheless belongs as an authoress to the Young German school. Rahel admired and worshipped Goethe timidly, with a beating heart, a quiet, dignified seriousness. Bettina's admiration showed itself in an insinuating, half-sensuous, half-intellectual devotion, a determined bur-like adhesiveness, and flights of the wildest enthusiasm.

¹ *Rahel, ein Buch des Andenkens für Freunde*, i.-iii. *Briefwechsel zwischen Varnhagen und Rahel*, i.-ii. Varnhagen: *Galerie von Bildnissen aus Rahels Umgang*, i.-ii. Ludmilla Assing: *Aus Rahels Herzensleben*.

In 1807, when she, as a native of the same town, made Goethe's acquaintance through his mother, she must have been twenty-three, but in her ways she was still a child, or rather a being midway between child and woman. She comes to Weimar, provides herself with a superfluous letter of introduction from Wieland, holds out both her hands to Goethe as soon as she sees him, and forgets herself altogether. He leads her to the sofa, seats himself beside her, talks about the Duchess Amalie's death, asks if she has read about it in the newspaper. "I never read newspapers," said I. "Indeed! I understood that you were interested in all that goes on at Weimar." "No, I am only interested in you, and I'm far too impatient to be a newspaper reader." "You are a kind, friendly girl." A long pause. She jumps up from the sofa and throws her arms round his neck.

This little anecdote suffices to show the difference between her position to Goethe and Rahel's. From her childhood she had been distinguished by a youthful daring more often met with in boys than girls. At Marburg they still show a tower to the top of which she climbed, drawing the ladder up after her, so that she might be alone. Along with the agility of a young acrobat, she had something of Mignon's childlike, innocent devotion. She is Mignon in real life, as charming as ever, and far less serious.

In 1835, when her *Goethe's Briefwechsel mit einem Kinde* came out, Bettina was fifty. Arnim had died in 1831, Goethe in 1832. She had got back the letters written by herself to Goethe between 1808 and 1811, when an end was put to their intercourse by an act of discourtesy on her part towards Frau Goethe, and had taken even greater liberties with these letters than Goethe took in *Dichtung und Wahrheit* with the experience of his past life. She expressed in them not only all that she had felt, but much that she now thought she ought to have felt; she gave to their intercourse a more passionate colouring than really belonged to it, and yet in the profoundest sense she was truthful. The letters were at first accepted as genuine. But strong suspicions were presently awakened by the fact of Bettina's having published poems, which were undoubtedly addressed

to other women, as if they had been written to her ; and there came a time when her letters lost all credit as historic documents, and everything in them was considered to be fictitious. In 1879, however, Loeper published the genuine letters written by Goethe to Bettina, and it was then seen that in them she had made almost no alteration ; a few greetings were omitted and *thou* was substituted for *you*—nothing more. In only one of the original letters is she addressed as *thou*, but that letter is the only one which Goethe did not dictate, but wrote with his own hand, so Bettina's alteration was not altogether unjustifiable. Goethe was in the habit of enclosing in his letters any poem which he had just written. Bettina was conceited enough to imagine that poems addressed to Minna Herzlieb (even those which played upon the name Herzlieb, and were consequently incomprehensible to her) and to Marianne von Willemer, were meant for her. This was an absurd but excusable mistake. It was inexcusable of her to transpose these poems into prose and incorporate them in her earlier letters, thereby producing the impression that Goethe had simply put her thoughts and feelings into verse.

What she tells us of her intercourse with Goethe's mother, of her eagerness to gather from that mother's lips information about Goethe's childhood which might serve as an introduction to *Dichtung und Wahrheit*, and also what she tells about Beethoven and the relation in which she stood to him, is in all essentials absolutely true.¹

No one with any feeling for poetic enthusiasm who has read Bettina's book in his youth will ever forget the first impression produced by her style. There is a vitality about it, an animation, a refined wildness, a rhythmic ring and flow, which astound and fascinate. Turning from Rahel's dark hieroglyphs, which suggest a thousand secrets to us, but which we seldom really understand, because the living life which was the commentary is no more, it is refreshing to bathe in this clear spring of naïve and charming devotion. Rahel is more profound and more realistic. But talent is

¹ *Briefe Goethe's an Sophie von la Roche und Bettina Brentano nebst dichterischen Beilagen.* 1879.

such a marvellous thing. The pleasure it gives is great. We can and must excuse much for its sake.

In these letters Bettina is twenty-three to twenty-five years old, Goethe fifty-eight to sixty. Hence her passion is not the ordinary human passion of a young woman for a young man. She has grown up with it ; it is an inheritance from her mother, Maxe Brentano, who partly suggested Werther's Charlotte. She loves Goethe's mother, as a young woman always does love the mother of her beloved ; she is grateful to her for having borne him—"how else should I have known him !" Her devotion to the son finds expression in letters to the mother, till she meets him ; then she writes to himself.

After that first embrace she looks upon him as her own. She writes to his mother : "It is possible to acquire a kind of possession of a man which no one can dispute. This I have done with Wolfgang. And it is what no one ever did before, in spite of all these love affairs you have told me about. Love is the key of the universe ; through it the spirit learns to comprehend and to feel everything. How else could it learn !"

These letters have been compared to ships laden with rich cargoes. Goethe is the guiding star on all their voyages.

All her thoughts of him are thoughts of enthusiastic devotion : "I would I were sitting at his door like some poor beggar child, so that he might come out to give me a piece of bread. He would read in my eyes what I am, would take me into his arms and wrap his cloak round me to warm me. I know he would not tell me to go again ; I should have my place in his house ; years would pass, and no one would know where I was ; years would pass and life would pass ; I should see the whole world mirrored in his face, and more I should not need to learn.

"Last May, when I saw him for the first time, he picked a young leaf from the vine at his window and held it against my cheek and said : 'Which is softer, the leaf or your cheek ?' I was sitting on a stool at his feet. How often I have thought of that leaf, and of how he stroked my

forehead and my face with it, and played with my hair, and said: 'I am a simple-minded man; it is easy to deceive me; there would be no glory in doing it.' There was nothing brilliant in these words, but I have lived that scene over again a thousand times in my thoughts; I shall drink it in all my life, as the eye drinks light—it was not intellectual converse, no! but to me it surpasses all the wisdom of the world."

There is poetry in this exaltation and in the way in which she tells of his constant presence with her, of her longing for him, of her dumb jealousy of the famous women who came, as Madame de Staël did, to make his acquaintance; there is poetry in her distress at her inability to be of any use to him, and in her vivid appreciation of her own capacity.

"I must tell you what I dreamt about you last night. I often have the same dream. I am going to dance for you. I have the feeling that my dance will be a success. A crowd has gathered round me. I look for you, and see you sitting alone, straight opposite to me; but you don't seem to see me. With golden shoes on my feet, my shining silver arms hanging listlessly by my side, I step forward in front of you, and wait. You lift your head, your eyes involuntarily rest upon me; with light steps I begin to trace magic circles, and you keep your eyes upon me. You follow me through all my bends and turns; I feel the triumph of success. All that you dimly feel I show you in my dance; you marvel at the wisdom it reveals. Presently I fling aside my airy mantle, and let you see my wings, and away I fly, up to the heights. It rejoices me that your eyes follow me, and I float down again and sink into your open arms."

This symbolic description is both graceful and felicitous. In Bettina's Goethe-worship there is something of the same love of mounting and climbing that she displayed in her childhood. She climbed up on to the shoulder of the great Olympian's statue—a statue she was perpetually modelling—drew the ladder up after her, and sat there alone, revelling in the pleasure of being so near him. But it was not her Goethe-worship merely as such which made Bettina an

ideal character, a Valkyrie, in the eyes of Young Germany. What won their hearts was the political liberalism to which she gave expression in her letters, and with which she in vain tried to imbue the sage who sat aloof in Weimar, her ardent admiration for the brave resistance of the Tyrolese to the domination of France, her eager desire for the well-being of humanity, for the extermination of poverty and all the other ills of society. It made a powerful impression when she, a worshipper of Goethe, but a more independent-minded one than Rahel, extolled Beethoven's republicanism as greater, worthier than Goethe's submissive loyalty. She tries to bring Goethe and Beethoven together; she wishes she could send Wilhelm Meister to the Tyrol, to Andreas Hofer, that he might learn to feel greater enthusiasm and to do manly deeds.

In the commencement of Frederick William's reign she was in favour at court. There was a frank, friendly intimacy between her and the king; she had almost as much influence upon him as Humboldt, when there was any question of assisting talent or alleviating misery. But before long her feelings led her openly to declare socialistic principles. In 1843 she published *Dies Buch gehört dem König* ("This Book belongs to the King"), a work in which she calls upon Frederick William to relieve the distress of his subjects. From her youth she had looked upon herself as the natural champion and advocate of the distressed. "The forsaken and unhappy possessed a magnetic attraction for her," says Hermann Grimm, who, as her son-in-law, knew her intimately. Her natural inclination to help others, and the early impressions made on her mind by the French Revolution, produced those political sympathies to which she unhesitatingly gave utterance, in the naïve expectation of receiving support from royalty.

In 1831, when the cholera raged in Berlin, she went fearlessly among the sick and suffering. Judging from the hard lot of the Berlin working classes, she came to the conclusion that the whole nation was in a bad way and in need of help. To her, liberty had always been a magic word. She believed that whenever the words "Let there be light!"

resounded from the right quarter, liberty would manifest itself, and all the feelings and dreams of humanity would take shape in harmonious music, to the strains of which the peoples would march joyfully onwards.

Her book, which in a little introductory parable she dedicates to the king, is written in the form of conversations. Goethe's mother is the chief speaker. There is much warm feeling in the book, and a considerable amount of information on the subject of the distress among the lower classes, but too little political insight to make it readable nowadays.

The authoress reaches a climax with the words: "Our sign is the banner of liberty; its brightness lights up the black darkness of the times; its brilliancy dazzles and terrifies those who are on the shore, but we are glad and rejoice. . . . Dangers? Liberty knows no dangers! To it everything is possible. The storm itself, the wildest of all storms, is the captain of our ship."¹

Such sentiments were not likely to meet with a favourable reception at the Prussian court of that day. The book created a sensation, but put an end to the good understanding between Bettina and the king. It naturally only increased the political discontent of the masses, and a pretext was found for seizing her next book (on Clemens Brentano), because a repetition of the same sort of thing was feared.

Long before this, however, Bettina had received the unanimous homage of the younger generation. Those interested should read Gutzkow's account of his first visit to her, Mundt's description of her, Kühne's poetical appreciation. Even Robert Prutz, severe as he is on all the representatives and models of Young Germany, numbers himself among her admirers. "Bettina's letters are," he says, "the last bright blaze of Romanticism, the sparkling, crackling fireworks with which it closes its great festival; but they are at the same time the funeral pile upon which it consumes itself, the pillar of fire which rises from its ashes—and shows us the way."

The third woman whose life and character made a deep

¹ *Dies Buch gehört dem König*, p. 531.

impression on the generation of 1830 was Charlotte Stieglitz, the daughter of a Leipzig merchant named Willhöft. As a child Charlotte was quiet and thoughtful, as a young girl there was something nun-like about her. In 1822 Heinrich Stieglitz, then in his twenty-first year, came to Leipzig to study philology. From no fault of his own he had been mixed up in the prosecution of the demagogues in Göttingen. He was a handsome young fellow, audacious, and, to judge by his looks, passionate; and he was a poet. Charlotte was then a beautiful girl of sixteen, whose appearance suggested the possession of that supernatural quality which the Germans in olden days ascribed to those women whom they believed to possess the gift of prophecy. She had a high, open, intellectual forehead, curly brown hair piled up in a tower-like coiffure, a thin, aquiline nose, a beautiful mouth, large, star-like brown eyes that looked brightly and bravely out into the world. She spoke low, but sang with a full, clear voice.

Whatever else modern poets may have neglected, they have not neglected to impress upon all, but more especially upon women, that a poet is a superior being. When Charlotte fell in love with the handsome young Stieglitz, who was fascinated by her, she felt that she had learned what happiness is. The very idea of being the beloved of a poet, a real, living poet, was bliss. And to this poet of hers she consecrated her every feeling, her every thought, from the first time she saw him until, twelve years later, she stabbed herself to the heart for his sake. Even before they were engaged, the desire was ever present with her to be able, all unknown to him, to do something really difficult, really great for him. She had the feminine helpfulness, the motherliness, the housewifely understanding, and the brave cheerfulness which are among a woman's best qualities. The impression she produced was that of gentle high-mindedness.

And this noble woman was unfortunate enough to mistake an effeminate Leipzig student for the ideal man of her day-dreams—a poet of inferior, perfectly mediocre talent, for a great artist. In order to be able to marry, Stieglitz was

obliged to find employment. In 1827 he became a teacher in the Berlin Gymnasium and at the same time assistant librarian in the Royal Library, groaning immoderately over the restraint imposed on him by these occupations. He was gloomy, passionate, eager to distinguish himself as a poet, but any artistic gift he had was purely bookish and unrealistic ; he had no perseverance or power of resistance in the struggle of life, but was one of those whom adversity prostrates. He had the outward appearance of a genius ; in reality he was but a dull fellow.

It was a tragic misunderstanding on Charlotte's part. She believes that he has an untamable, uncontrollable temperament. "You need not deny it," she writes ; "you ought to have been a brigand-chief." And she calls him her dark, wild, poniard-wielder with the flashing eyes. During their long engagement they live in different towns. His letters are genial, natural, and affectionate ; but one feels in them that he is not unhappy away from her. She, more warm-blooded, pines for him, for his personal presence. Hers was the uncontrollable temperament—he was the genuine bookman, as unlike a robber-chief as any librarian on the face of the earth. About the same time as Victor Hugo in France, he feels the poetical attraction of the East, and, sitting in his library, makes as careful a study as he can of Oriental literature and civilisation. From this study result the *Bilder des Orients*, three volumes produced with much toil and trouble. There is a great deal of pretty and graphic writing in them, and it was unjust that they were so entirely overlooked ; but the feeling which animates these Turkish and Persian poems, these Stamboul tragedies and scenes from Ispahan, these more than passable verses on the Greek war of liberation, is too commonplace, too tame ; the marked individuality, the savagery which Charlotte saw in Heinrich Stieglitz is exactly what is wanting in them. It is all too literary.

Shortly before their marriage in 1828, Charlotte, at her *fiancé's* request, bought a poniard for him to wear on their wedding tour, the weapon with which, six years later, she took her own life. It was but a short time of unmixed

happiness that she enjoyed after their marriage. But she completely identifies herself with her husband, and is miserable because he, the genius, is compelled to spend so much of his time and energy on his library work and teaching. She devotes much of hers to writing letters to their rich relations in Russia, who are ministers and privy-councillors, and to other patrons and friends, in the hope of improving his position. She encourages him indefatigably ; she knows every one of his poems by heart, parodies one of them with affectionate playfulness. A certain scene in his tragedy, *Selim III.*, is costing him much time and trouble. One day when he comes home, she leads him smilingly to his desk, where he finds it lying, completed—the fine scene between the Sultan's mother and the physician in the Third Act.

From time to time there came over her what she calls her champagne-mood ; she grieves that this is no longer the case with him. She writes a poem to him, with a present of six quills, exhorting him to be energetic and determined, and not to reflect too long before he begins :

“Giess ein Füllhorn aus mit Früchten,
Blüth und Früchte gieb zugleich,
Weisheit sei in deinem Dichten,
Witz und Jugend mach' es reich.

Menschen lass uns drinnen finden,
Menschen die gelebt, gedacht,
Lass von Lieb' dich warm entzünden
Und von Zorns Gewitternacht.”¹

She firmly believes in the existence of mighty Titanic thoughts and imaginations in his soul, which it is difficult for him to persuade his lips to utter. Alas ! he is not only uncommunicative, he is barren, and on the verge of insanity, at times possibly over the verge. He listens to her exhortations with indifference. She writes : “O Heinrich, for God's sake let us be inconsistent at times, let us blaze up wildly, despair madly, rise to the bliss of heaven, sink to the depths

¹ Pour out thy horn of plenty ; give us blossom and fruit together ; let there be not only wisdom, but wit and youth in thy words. In thy pages let us find human beings, beings who have lived and thought ; let love, let anger's lightning-flash kindle thy Muse's flame.

of hell—anything but be stolidly indifferent!" We feel the spiritual kinswoman, the admirer of Rahel, in these words.

Harassed by the drudgery of his daily life, troubled by the sterility of his overrated talent, he was sometimes irritable, sometimes gloomily stolid. She tries every means to brace him. At one time she fancies that he is too lonely, that he requires the stimulation of more female society—and she is not jealous. She writes (October 1834): "I wish, Heinrich, that you could have more intercourse, either personal or by correspondence, with clever, womanly women. They are the poet's true public. It would be of interest to you to learn, frankly and truthfully, what they think of you and your works. Such intercourse would be both instructive and refreshing, a useful and agreeable diversion for you."

She is determined that they are to travel, to go far afield. He throws up his appointments and they go off to St. Petersburg and Finland. But it is all in vain.

As she and Stieglitz stood looking at the waterfall of Imatra in Finland, in July 1833, she spoke the following memorable words: "Is not this like a great thought which has strayed into these mountain solitudes? Feelings like mighty billows, thunderstorms, a hurricane, would be a suitable accompaniment to this tumbling, foaming water. How poor the song about the little violet would sound here, pretty as it is in itself! Like the mighty waterfall, this foaming, wildly excited time cries for mighty song. You will give what it demands. . . ."

In October 1835, when he was making perpetual complaint of the small pin-pricks of life, she said to him (as he himself has noted): "My careful observation of you has led me to the conclusion that whoever wishes to do you real service must provide a real, great sorrow for you. Nothing would do you so much good as that; nothing would so surely bring out your powers."

Like most people whose minds are affected, Stieglitz had periods of violent excitement, after which he relapsed into his ordinary state of silent, almost animal-like brooding. Once when they were on a walking tour, he was so lost in

his own thoughts, so indifferent to all else, that she left him and went off by herself, hoping that this would rouse him ; but he did not even notice it. It was a kind of warning that her *final* desertion of him would be of no avail ; but it was a warning that she did not understand.

Entirely possessed by the latest ideas of the day, persuaded that a poet ought to live in the world, to influence and be influenced by it, it was her constant desire to drive him to action. She said to him one day : " I long for your spiritual regeneration. You will be born again ! I know you will ! Would that I could hasten that birth—even if it were by artificial means ! But how if my surgical operation miscarried ! " And in December 1834 she writes in her diary that Goethe's life becomes fuller from the moment that Schiller enters into it, but that Goethe ought to have profited more by his friend's death, and would have done so, if he had not, according to his custom, determinedly refused to sorrow ; if he had allowed the sorrow to enter into him, to become part of himself, the result would have been a renewal of youth as far as his poetical productivity was concerned.

It was in this same month of December, 1834, that Stieglitz's disgust with life reached a sort of climax. His malady took the form of intellectual stagnation, of absolute incapacity to express himself. Charlotte begged him, as if he had been a child, rather to rave and storm as of old than to collapse in this terrible manner ; but she begged in vain. It was then that she determined to employ the last means in her power, to take that step which she, with her innocent, high-flown ideas, felt it obligatory to take, in order that a great, simple sorrow might enter into his life, reawaken his genius, and give his poetry new themes.

On the evening of the 29th she came home, knowing that she would have two hours to herself, threw her short fur cape and boa on the hall floor, hurried into her bedroom, locked the door of communication with the kitchen, undressed, washed herself, put on a clean night-dress, wrote a few lines to Heinrich expressing her belief that new life for him would arise out of this misfortune, and exhorting him

no longer to be weak, but calm and strong and great. Then she lay down on the bed and with a firm hand plunged the dagger of their wedding tour into her heart.

One's first impression is that these women, Rahel, Bettina, and Charlotte, who all three became famous in the year 1835, have nothing in common. Rahel dies in 1833 at the age of sixty-one, and her real life-work, the first energetic vindication of Goethe's pre-eminence, belongs quite as much to the eighteenth as to the nineteenth century. Bettina, who is fourteen years younger, does not come before the public till a year after Rahel's death; she combines the exalted enthusiasm and the unreality of Romanticism with the reforming tendencies of Young Germany. Charlotte's only achievement was to kill herself, a thing which has been done by women times without number, though probably never for the same reason.

But when we look a little deeper, we find that they have many traits in common. They are all restless, with the restlessness distinctive of their day, which manifests itself, not in outward hurry and strain, but in strong emotions, not in the nervousness prevalent in our own day, but in perpetual introspection. Then there is the peculiarity that none of them transgress the laws of society, though none of them have any respect for these laws. And there is the wonderful, ideal fidelity which they all display. Rahel is Goethe's, from the first breath she draws as a grown-up woman to her last. Bettina is Goethe's, with such absorbing devotion that the scheme of erecting a colossal monument to him which she advocated in her first published work (a monument which she herself planned and had executed in miniature), becomes in her old age an *idée fixe*. Charlotte so entirely belongs to the man on whom her choice falls when she is sixteen, that she not only lives for him, but dies for him.

Another thing they have in common is enthusiasm. Rahel's burns like a steady, sacred flame; Bettina's breaks out in a pyrotechnic display of ideas and visions; Charlotte's manifests itself in the resolute, uncomplaining sacrifice of

her life. It is genius that they all worship ; they have the enthusiastic German appreciation of poetic genius ; their great desire is to do what in them lies to promote its recognition and glorification, or its development and emancipation ; to this task they devote their lives, regardless of the worthiness or unworthiness of the object of their choice. Lastly, the thoughts and feelings of all three are remarkably original. These women resemble no other women. Never, to our knowledge, has there been such another reflective emotionalist as Rahel, such another sylph-like enthusiast as Bettina, such another suicide as Charlotte's, a suicide inspired by a lofty though false æsthetic principle.

Those who look deeper into the matter and view these characters in the light of history, see in Rahel's introspection and self-reflection, the first form which woman's self-emancipation necessarily took in the Germany of this century ; this height of intellectual independence had to be attained before the women in a country where they for centuries had been relegated to simple domesticity could rise to anything above it. In Bettina's triple enthusiasm, for Goethe, for the ideas of political liberalism, and for social reform, the student of history describes the transition stage between the era of art and the era of liberalism and socialism. And in Charlotte's suicide he sees an expression of the desire of the women of her day to snatch the men from their literary quietism and place them face to face with the seriousness, the tragedy of life. The whole era speaks when she says to Stieglitz that the song of the violet cannot be sung to the accompaniment of a great waterfall. None of these women could have developed as they did at any other period, and at no other period would they have been understood and appreciated as they were. To-day, already, we find it difficult to understand them.

It is characteristic that the word *work* finds no place in the description of their lives. They never learned anything methodically, and in their fear of being unfeminine are proud of this—as we observed in the case of Rahel. Even that accomplished linguist, Henriette Herz, is deeply offended because Jean Paul in one of his letters used the expression,

"M. Herz and his learned wife." Charlotte Stieglitz has not the faintest idea that talent is developed by work, by obstinate industry, and not by bereavements. And Bettina, the bayadere, who imitates Mignon's egg-dance, has nothing whatever to do with work. This fact impresses itself on us when we are annoyed by the slovenly composition and the want of any real understanding of politics in her book for the king.

About the year 1848 it began to be recognised that all this intellectuality would have been more solid, more real, more lasting, if these women had known something, had followed some course of study, taken up one or other branch of science. All this soaring thought would have been doubly valuable if it had in the first place been subjected to regular discipline. To soar without previous training is often mere waste of power. If Rahel had had a solid foundation of knowledge to build upon, she would have had a very different influence upon posterity. As it is, her ideas, obscure and lucid, chaff and seed-corn, are scattered to the winds.

In the Thirties men still believed in an inspiration that could dispense with knowledge, in a morality of the heart which rendered any reform of the old social morality unnecessary, in a defiance of law which allowed all laws to hold good, but kept clear of them all. This state of matters Young Germany was bent upon altering.

During the Forties men had arrived at the persuasion that there was something of greater value than sudden inspiration and a life of pure intellectuality. There was humble and daring work to be done in science and in politics. We see German philosophy develop in the direction of radicalism, and we come upon poets whose aim it is to prepare the way for political liberty.

XXIV

FREDERICK WILLIAM IV. OF PRUSSIA

WITH the year 1840 the literary movement enters upon a new, more philosophic, and more political phase. Yet another generation had arisen, a generation which owed its profoundest culture to Hegel, and which, strangely enough, he had influenced chiefly in the direction of politics. Schelling in his day had declared art to be the highest manifestation of intellect. His principle, and that of the Romanticists, was that the artist is the true man. What art had been to Schelling, history was to Hegel—history, that eternal progress of the idea of liberty, that great liberty-epic. And what the work of art had been to Schelling, the State was to Hegel. To him the true, the perfect human being is not the artist, but the citizen of a constitutional State.

This youngest generation was inspired by the Hegelian philosophy to make the reform of the State its aim. It held the adherents of the Young German school in light esteem, being of opinion that they had not stood bravely by their colours, either in philosophy or politics, that they were too belletristic, too epicurean. It would not join in the old cry for the rehabilitation of the flesh, would not even listen to it. Heine, in *Atta Troll*, had told the young generation that a man of character without talent was no better than a bear; the young men retorted that a man of talent without character was nothing but a monkey—possibly a very amusing monkey, but nothing more.

That the Hegelian philosophy had again become a guiding principle was made plain when the periodical known as the *Hallische Jahrbücher* was brought out by Ruge and Echtermeyer in 1838. This organ of the Hegelians of the Left disseminated the ideas which moulded not only the

politicians but also the poets of the day. In all essentials the principles were the same as those in whose name Young Germany had taken the field, but they were now proclaimed with more scientific precision and more resoluteness. The elder men had to choose between joining the Young Hegelians and reprobating the principles of their own youth, as now proclaimed by others. As was only natural, they did not recognise their own opinions as propounded by these bellicose youths, and there was many a collision between the youngest generation and Gutzkow, Laube, and Mundt.

The idea of the State now became the central idea of the day, the idea of the State as a living organism, realised in the consciousness of all its citizens. In the many philosophical, theological, æsthetic feuds waged by this new generation, the State and the necessity for its reform is always the burden of their cry. This was the season of preparation for that absorption in the idea of the State which is so characteristic of the Germany of later days, and which caused even a revolutionary (but a Hegelian revolutionary) like Lassalle to exclaim: "Do not malign the State! The State is God!" It is a sign of the nature of the literary development that the *Hallische Jahrbücher* began as a philosophical, but was suppressed as a political periodical.¹

The new political ideas with which the nation was impregnated presently broke forth in poetry and song. The first political poetry appears in the same year as the *Jahrbücher*, and spreads political free-thought in far wider circles. At first it was for the most part rhetorical, and devoid of artistic value, but the common national feeling of the German countries had slumbered so long that the mere watch-words "liberty" and "fatherland" produced an electrical effect.

On the 7th of June 1840, Frederick William IV. ascended the throne of Prussia. The new king presented in every respect a marked contrast to the man who, succeeding in 1797, had wielded the Prussian sceptre for forty-two years. Frederick William III. had been the born soldier; his

¹ Cf. R. Prutz: *Vorlesungen über die deutsche Litteratur der Gegenwart*.

son was an artist by nature, with mediocre half-suppressed talents, a dilettante in art and science. The father had been a sober, modest, steadfast character ; the son was a fanciful enthusiast, as impressionable as a woman. The father had been the devotee of duty, an upright, dry, narrow-minded man, the son was full of romantic ideas, clever, famous for his witty sallies. The father had been tall, slender, soldier-like, in his bearing and dress ; the son had soft, rounded features, not unlike Queen Louisa's, was fat rather than muscular, quick and jerky in his movements, communicative, sociable, very talkative. The father had been a reliable man, the son was an interesting one.

Though Frederick William IV., as Crown Prince, had had the best of instructors in all the branches of a military education, he did not take the lead in military matters. He was fond of calling himself a Prussian officer, but the strict, pedantic discipline inseparable from military service in time of peace, was wearisome to him, and at times he, a Hohenzollern, was even known to jeer at State parades. Now and again, however, it happened that he grew wildly enthusiastic. At a review, the music, the clash of weapons, the loud commands, the firing, produced in him a sort of poetic excitement. Carried away by military enthusiasm, he once, on the occasion of a big sham-fight, led the troops right into Berlin, regardless of the confusion thereby produced, and of the hundreds of window-panes shattered by the volleys fired in the streets.¹

But for the most part it was with men of science and artists that the Crown Prince consorted—scholars such as Humboldt, historians like Ranke, painters like Cornelius, sculptors like Rauch. He was much interested in architecture, made a study of the antique styles in their application to ecclesiastical architecture of the Byzantine type, sketched plans, tried to produce imposing effects by means of colonnades and halls. He projected ideal landscapes, resembling scenes on the Italian shores of the Mediterranean. He criticised music and poetry. He specially encouraged and patronised the study of ancient German customs and of

¹ Prutz: *Zehn Jahre*, i. 77.

all ancient art which had devoted itself to the service of religion ; and all this occupation with the past increased his distaste for the time in which he lived, and developed his inclination to restore the old order of things, or at any rate to oppose reforms inspired by the modern spirit.

This inclination could not but be strengthened by the young prince's intercourse with clergymen, and with the small circle of romantically disposed aristocrats who were his familiar associates. From his childhood he had been religious. As a boy he had, during the war with Napoleon, learnt to believe in the sacredness of the old system of government, in the divine right of kings, and in the mission of Austria as heir of the Holy Roman Empire. He adopted the whole system of ideas and enthusiasms of which Joseph de Maistre was the first and ablest exponent. He studied Haller's *Restauration der Staatswissenschaft*. Ere long he came to look upon the crown as a mystic jewel, a combination of the priestly fillet of old with the dictator's golden wreath ; the kingly office became in his eyes a sacred calling, the king himself a divinely inspired being. His ideal was a patriarchal relation between the king and his people, much the same ideal as that which was aimed at during the same period by the so-called Young England, the followers of Disraeli.

Frederick William IV. was received by his people with all the confident expectation with which a nation that is still in its political childhood welcomes a new king. They believed of him what is believed of all crown princes, that his principles were more liberal than his father's. The hopes and expectations of the nation surrounded him with a sort of halo. He began, as kings are wont to do, with an act which appeared to justify the popular estimate of his character ; he proclaimed a general amnesty for political offences. This led all to hope that he would fulfil the political desire of the country, that he would confer on Prussia that benefit which was regarded as a necessary condition of all progress, constitutional government.

As already stated, the Prussian people were in possession of a distinct, definite, royal promise of a constitution, a pro-

mise the fulfilment of which had been dishonestly delayed. This made their hope all the stronger ; they felt sure that this promise would now be redeemed.

Soon after the new king's accession, the Estates of the Provinces of Posen and East and West Prussia were summoned to meet at Königsberg, for the purpose of paying homage to him. The Estates of East and West Prussia replied to the announcement of this meeting by sending in a most humble petition to the king, in which they besought him to maintain and to complete the system of representative government inaugurated by his glorious father, who, in this as in all else faithful to his promise, had introduced representative government in the provinces, but had left the completion of the work to his royal successor "whom the nation loves with the truest devotion, and on whom its dearest hopes are set" (*in welchem die treueste Liebe und die innigsten Wünsche des Landes sich begegnen*).

The lower classes of citizens, all those who hoped that their trades and industries would profit by the approaching festivities at Königsberg, were highly incensed by this proceeding, which they considered calculated to offend the king. The higher classes, on the contrary, imagined that their gifted monarch would at once gladly accede to the legitimate desire of his people ; no one was in a better position than he to understand the defects of the old system of representation. But neither those who dreaded an outburst of royal indignation nor those who expected a manifestation of royal liberal-mindedness proved to be right.

Frederick William's vague answer was to the effect that the constitution of the Estates rested upon a national, historic foundation, that the king took a deep interest in the said institution, that he was firmly determined to pursue the path entered on by his predecessors, and that his faithful Estates might "place absolute confidence in his intentions" with regard to the institution of the Landtag (Parliament).

Little of positive assurance as there was in this message, it was received with joy ; it relieved one party from the dread of a stern rebuff, and encouraged the sanguine hopes

of the other. The festival at Königsberg went off successfully, and was marked by general enthusiasm. Its most imposing incident occurred immediately after the deputies had repeated, word for word, the oath of allegiance read out to them. Hardly had the echo of the loud Amen pronounced by the four hundred voices died away, when the king was seen to rise from the throne, which stood upon an open balcony, come forward to the rails, raise his arm as if he were taking an oath, and begin to address the assembly. Every word of his speech was clearly audible. He promised to be a just judge, a faithful, painstaking, and merciful ruler, a Christian king like his ever-to-be-remembered father. The concluding sentence bears witness to his literary gift: "May God preserve our Prussian fatherland, for its own sake, for Germany's, and for the world's—our fatherland, which is made up of many parts, and yet is one whole, like that noble metal, a mixture of many others, but itself one metal, liable to no rust but the beautifying rust of centuries!"

Astonishment that a King of Prussia should thus of his own free will give a promise to his people in return for theirs to him, combined with the impression produced by this ostensibly improvised address from such an animated and winning royal personage, to create a feeling of excited jubilation. Above on the balcony the queen burst into tears, down below the people wept, smiled through their tears, and pressed each other's hands. In the transport of the moment it was not observed that there was no definite political promise in the speech, nothing but liberal generalities and romantic phraseology.

But the Königsberg festival was only a prelude to the great one held in Berlin. In the minds of the inhabitants of his capital a halo of golden promises still surrounded the person of the king. They were determined to do everything in their power to show their devotion, and to give the festival a character that was likely to be agreeable to him. The military element was not allowed to preponderate; something in the style of a medieval German municipal pageant was aimed at. The different guilds, numbering in

all about 10,000 men, marched in procession, carrying their banners and emblems. As an agreeable little surprise for the king, a great projecting piece of masonry at the Rathaus (town hall) with which his carriage had come into collision one day when he was Crown Prince, was altogether removed.

In the interval between the two festivals an incident occurred which could not but awaken in the mind of the nation a suspicion of the king's fickleness. On the 4th of October 1840, a royal order in council was published which intimated, to prevent any misunderstanding, that the king, in expressing his appreciation of the loyalty of the Estates, had by no means declared himself to be in favour of a representative constitution as formulated in the ordinance of the 22nd of May.

The princes and nobles were to take the oath of allegiance in the palace, the citizens were to pay homage in the great square outside the so-called Lustgarten. But from early morning rain fell in torrents. For two whole hours the citizens stood outside the square, getting soaked through, whilst the king listened, indoors, to the speeches of princes, nobles, and clergy, and gave the rein to his own eloquence.

At last he stepped out on the balcony. But on this occasion people were prepared to hear him speak; there was no question of improvisation. Berlin would have felt itself insulted if the king, who had made a speech at Königsberg, had received its homage in silence. And speak he did. Every one could see the motion of his hands, but the size of the square and the sound of the wind and the rain prevented his words being heard. Every time he stopped speaking, the attentive crowd, imagining that the speech was concluded, broke forth in loud acclamation; but the king waved his hand, and proceeded. The rain poured, but still he spoke. All watched his gesticulations. Four times the multitude shouted "Hurrah!" in the belief that he had done, and four times he began again. He promised to rule as one who feared God and loved man, with his eyes open when attending to the needs of the people and of the times, closed when called on to do justice

—but the antithesis was lost in the whistle of the wind and the rush of the rain. He shouted: “Will you promise, while I am striving so to do, to stand by me, in prosperity and in adversity? If so, give an answer in that plainest, finest word of our mother-tongue, an honest ‘Ja!’” Shouts of “Bravo! bravo!” from the square. They thought he had finished. But the king waved his hand and continued. At last he concluded by turning the downpour of rain to account in his peroration, by taking it as a favourable omen—though this also was lost on the audience. “So help me God, I will keep the promises which I have made here and at Königsberg! In sign hereof I raise my right hand to heaven. Proceed we now with our high festival, and may God’s blessing fall like his fertilising rain upon us this day!”

But God’s fertilising rain completely extinguished the festive spirit, poured its chilling prose over both audience and orator.

No one could observe that any promises were kept, but neither could any one name any particular promises that had been made by his Majesty. The new king and his government soon showed themselves in their true light.

Eichhorn was nominated Minister of Public Worship (*Kultusminister*) in place of the late Count Altenstein, the patron of Hegel and the Hegelians. Eichhorn had already shown Pietistic leanings; it was reported that he intended to introduce strict regulations regarding the observation of holy-days, and possibly also rules of church discipline binding on all Government officials. The indignation roused by this report was so great that advantage was taken of the first possible opportunity to display it. Racine’s *Athalie* was put on the stage by the king’s special request. There was no fault to be found with the play itself, but it had a religious subject and had been originally written for the inmates of a convent. On the occasion of its first performance, January 4th, 1841, it was hissed by the audience, a demonstration the meaning of which every one understood. People were much more exasperated with the minister than with the king; for no one doubted that the king was a sincerely religious man, whereas the life Eichhorn had

lived and the company he had kept led them to conclude the opposite of him. And when it came to his making public use of the expression, "the Christian state," that is the state of which the unorthodox cannot be reckoned true citizens, war was waged against this "square circle," as the expression was called, with all the weapons of sober earnest and of mockery. Unfortunately the king had, a few months before this, in one of his fits of political liberalism, possibly influenced by his appreciation of wit, abolished the censorship of caricature-drawing. So now Eichhorn was to be seen everywhere, in the shape of a squirrel (*Eichhorn* = squirrel) gnawing leaves, cracking the empty nut of the Christian Church, &c., &c. The ungrateful caricaturists did not even respect the king; and Heine, the greatest caricaturist of the age, ridiculed royal indecision in the following lines of *Der neue Alexander* :

"Ich ward ein Zwitter, ein Mittelding, das weder Fleisch noch Fisch ist,
 Das von den Extremen unserer Zeit ein närrisches Gemisch ist.
 Ich bin nicht schlecht, ich bin nicht gut, nicht dumm und nicht gescheute,
 Und wenn ich gestern vorwärts ging, so geh ich rückwärts heute."¹

But Eichhorn was not content with Christianising the State, he aimed at Christianising science. He was particularly desirous to oust known Hegelians from all good and influential appointments, the Hegelian philosophy being distasteful to the king, because it left no play for his imagination.

It was by the king's wish that Schelling was brought from Munich to Berlin to fill the professorial chair left vacant by the death of Hegel, that from that vantage ground he might propound his new philosophy, that *Philosophie der Offenbarung* (Philosophy of Revelation) which, like some quack remedy, had been kept secret for years, and yet puffed as if it were to introduce a new era. He received a larger salary than had ever before been given to a Prussian

¹ I'm neither fish nor flesh, neither this nor that, but a queer compound of the extremes of the day; I'm not bad, I'm not good, not stupid and not clever; if I walked forwards yesterday, I'll walk backwards to-day.

university professor (it was declared that he was almost as well paid as a *première danseuse*); and it was certainly not the king's fault that, in spite of all Schelling's endeavours, there seemed no possibility of eradicating Hegelian unorthodoxy. As a matter of fact, Schelling was a failure. He could not but feel that he was regarded with contempt by the whole youth of a nation. Ch. Kapp wrote a clever description of the court thinker's various metamorphoses since the days of his youth, his apostasy from himself, the humbug in his reconciliation of faith and thought; and Ludwig Feuerbach, in his energetic language, styled him the philosophical Cagliostro of the nineteenth century, and his philosophy a theosophic farce.

Eichhorn proceeded to take a variety of measures to counteract the progress of science. He set a fixed limit to the number of teachers at all the different Prussian universities, thereby reducing the number of private lecturers and increasing the influence of the Government. Professor Hoffman (von Fallersleben) was dismissed from the University of Breslau, because of some harmless jests at politics in his *Unpolitical Songs*—jovial, catching verses, which so exactly chimed in with the Liberal ideas of the middle-class citizen that they alarmed the authorities. The Biblical critic, Bruno Bauer's, two books on the authenticity of the Four Gospels cost him his post of lecturer at the University of Bonn. The servile Faculties carried out the wishes of the Government: they approved of free scientific inquiry, but could not approve of Bruno Bauer as a lecturer on *theology*. The Hegelian theologian, Marheineke of Berlin, undauntedly declared that he, too, was desirous that Bruno Bauer should be relieved from his post as lecturer, because he considered that such an eminent critic, a man of such thorough scientific training, should be promoted to a really influential appointment. But Bauer's fate was sealed. The Halle students petitioned that David Strauss might be appointed professor at their university. The answer to their petition was a reprimand, and the three students whose names headed the list of petitioners were expelled. After Gans's death, the noted reactionary Stahl (author of

Umkehr der Wissenschaft) was appointed to his professorship in Berlin. It was somewhat humiliating for the Government that the students refused to listen to Stahl's first lecture; they drummed him out of the lecture-room.

In the summer of 1841 there appeared in Switzerland a little book, entitled *Gedichte eines Lebendigen* ("Poems of a Living Man"). It contained many an astounding verse; among others:

"Reisst die Kreuze aus der Erden!
Alle sollen Schwerter werden!
Gott im Himmel wird's verzeihn.
Lasst, o lasst das Verseschweissen,
Auf den Amboss legt das Eisen,
Heiland soll das Eisen sein."¹

And:

"Brause, Gott, mit Sturmesodem durch die fürchterliche Stille,
Gieb ein Trauerspiel der Freiheit für der Sklaverei Idylle!
Lass das Herz doch wieder schlagen in der Brust der kalten Welt
Und erweck ihr einen Rächer und erweck ihr einen Held!"²

The collection was prefaced by a poetical challenge "To the Dead Man," namely Prince Pückler, who had written under this pseudonym. He was chosen as the representative of the careless pleasure-lovers who seek distraction in travel. The attack was unjust, but how fine it sounded!

The anonymous author, whose name soon became public property, was a young man of twenty-four, Georg Herwegh, born in Würtemberg in 1817, and educated at the well-known Tübingen Institution. While serving his time in the army, Herwegh quarrelled with an officer, and was

¹ Tear the crosses from the graves;
'Tis the sword alone that saves;
God forgives the deed ye do.
Leave, oh leave your rhyming trade;
Steel on anvil must be laid—
Steel shall bring us safely through.

(JOYNES.)

² Let thy tempest blow, O God, and put an end to this terrible calm! Give us a tragedy of liberty in place of this idyll of slavery! Set the heart of the clay-cold world beating again; raise up for her an avenger; awaken for her a hero!

obliged to take refuge in Switzerland, where he lived for several years, associating with other refugees and other youthful Radicals. His poems, with their fresh, energetic, and yet vague Radicalism, at once made their mark, and attained an immense circulation in the course of a few months. The sentiment of these poems is somewhat mixed. Now it is with tyrants, now with Philistines, that their author is at war ; at one time he discovers the enemies of the good cause in Germany itself, at another abroad ; now he writes as a staunch Republican ; again, following the example of Platen, he appeals earnestly, imploringly to the King of Prussia, warning him, but at the same time assuring him that it is not too late :

“ Du bist der Stern, auf den man schaut,
Der letzte Fürst, auf den man baut.”¹

The public of that day overlooked the young poet's want of consistency ; his enthusiasm was infectious, his melodious lyrical rhetoric irresistible. He was the first lyric poet who had taken men's hearts by storm since the days of Goethe and Schiller. From the Alps to the Baltic the young men sang : *Reisst die Kreuze aus der Erden !*

In the autumn of 1842 Herwegh took a tour through Germany, with a practical aim in view. The work which he had begun as a poet, he desired to carry on as a journalist, a political writer ; his journey was undertaken for the purpose of securing contributors to a monthly magazine to be entitled *Der deutsche Bote aus der Schweiz* (“The German Messenger from Switzerland”) ; but it became a sort of triumphal progress ; he was entertained at banquets in Cologne and Leipzig, and serenaded by the students of Jena ; never before had such homage been paid to a German poet.

Towards the end of October he arrived in Berlin, where he could not expect to make as great a sensation, especially as he had followed the advice of his companion, Ruge, and refused the advances of a very unprosperous Radical

¹ Thou art the star to which we turn our eyes,
Of monarchs all the last in whom our hope yet lies.

association. But something happened which made far more impression on the public mind than any popular demonstration could have done—the king expressed a wish to make Herwegh's personal acquaintance.

So far the only public manifestation of Frederick William's æsthetic sympathies had been his patronage of Tieck and Rückert, both of whom he had invited to Berlin. Ludwig Tieck, now an old man, crippled with rheumatism, occasionally read aloud at Court and put plays on the stage ; Friedrich Rückert was expected to assist in re-organising the study of Oriental languages at the University, but proved unfit for the task. Unprejudiced judgment in literary matters was certainly not traditional in the Hohenzollern family. There was only one possible precedent for the audience granted to Herwegh, and that was to be found in the present king's own private reply to the ode in which Platen conjured him to embrace the cause of unhappy Poland. In a cordial letter to the poet, Frederick William, then Crown Prince, expressed his hearty sympathy with the Poles and bewailed his inability to help. The ode addressed by Herwegh to the king implored him to put down clericalism ; it was an agreeable surprise to find that this had given no offence.

The audience took place on the 19th of November 1842. Herwegh was very silent, depressed by the situation. The king was, as usual, eloquent and communicative. He is reported to have said : " You are the second enemy whom I have received this year ; the first was M. Thiers (who had threatened war in 1840, because of the support given by the great powers to the Sultan in his quarrel with the Egyptian Pacha) ; but it gives me greater pleasure to see you. We have our vocations, you and I ; mine is to be a king, yours to be a poet. I shall be faithful to mine, as I trust you will be to yours. Nothing is more abhorrent to me than vacillation ; I esteem an Opposition which is actuated by real conviction (*wenn sie nur gesinnungsvoll ist*). " Referring to Herwegh's youth, he prophesied " a Damascus day " for him, concluding with the words : " Until then, let us be honourable enemies."

Such particulars of this meeting of king and poet as reached the ears of the public awakened feelings either of childish envy or childish indignation among the oppositionist writers of the day. It was considered that Herwegh ought (*à la* Marquis Posa) to have taken advantage of the opportunity to demand political liberty for Prussia.

A few days after the audience, Herwegh left Berlin. At Königsberg, where he was again entertained at a banquet, he was surprised to receive the news that his projected periodical, before its appearance, had been declared contraband in Prussia. It was a prohibition for which he might well have been prepared, for all books published abroad (his own poems included) were contraband, except those for which special licence had been granted. But already irritated by accusations of treason brought against him in one and another Radical newspaper, he was completely upset by this rebuff, and at once addressed an awkward, unmanly, would-be pathetic letter to the king.

He pleaded the king's promise of honourable enmity, a promise which he declared to be broken by this prohibition; he would not ask the king to revoke this edict, though it was hard for him to see the child of his Muse menaced while yet in its mother's womb, and hard to have to live in a state of constant warfare with the law of the country; not that the prohibition did him any harm, for he was fortunate enough to be at that moment preparing the fifth edition of his poems, also a prohibited book; but he felt impelled to address a last, honest, impassioned appeal to the king; an appeal which, though private, was not merely his own, but that of thousands, &c., &c.

The letter itself was stupid and indiscreet; its publication in a Leipzig newspaper a few weeks later was a piece of folly that avenged itself. In Stettin, Herwegh received orders to leave the country; policemen escorted him to the stage-coach, from which he was forbidden to alight in Halle. He had received a festive welcome in Prussia, but his leave-taking was of the coldest.

The arch-scoffer Heine, in his poem, *Der Ex-lebendige*, has the following lines:

“Aranchuez ! in deinem Sand’
Wie schnell die schönen Tage schwanden,
Als ich vor König Philip stand
Und seinen uckermarkschen Granden.

Er hat mir Beifall zugenickt,
Als ich gespielt den Marquis Posa,
In Versen hab’ ich ihn entzückt
Doch ihm gefiel nicht meine Prosa.”¹

And in *Die Audienz* he jeers more mercilessly still at the Swabian suckling :

“ ‘Ich will, wie einst mein Heiland that,
Am Anblick der Kinder mich laben,
Lass zu mir kommen die Kindlein, zumal
Das grosse Kind aus Schwaben.’

So sprach der König, der Kämmerer lief
Und kam zurück und brachte
Herein das grosse Schwabenkind
Das seinen Diener machte.

Der König sprach : ‘Du bist wohl ein Schwab ?
Das ist just keine Schande.’
‘Gerathen ! erwidert der Schwab, ich bin
Geboren im Schwabenlande.’

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‘Erbitte dir eine Gnade,’ sprach
Der König. Da kniete nieder
Der Schwabe und rief : ‘O geben Sie, Sire !
Dem Volke die Freiheit wieder.’

Der König stand erschüttert tief ;
Es war eine schöne Scene.
Mit seinem Rockärmel wischte sich
Der Schwab’ aus dem Auge die Thräne.

Der König sprach endlich : ‘Ein schöner Traum !
Leb’ wohl und werde gescheidter !
Und da du ein Somnambülericht bist,
So geb’ ich dir zwei Begleiter.

¹ O my Aranchuez ! how the days flew that I spent amidst thy sands ! those days when I stood in the presence of King Philip and his Uckermark grandees. He nodded approval to me when I played Marquis Posa ; my verses charmed him, but my prose he could not stand.

Zwei sichre Gendarm', die sollen dich
 Bis an die Grenze führen.
 Leb' wohl, ich muss zur Parade geh'n,
 Schon hör ich die Trommel rühren.'"¹

It was not only humour that laughed, but envy and vindictiveness as well. Men wreaked vengeance on their own former enthusiasm. The Herwegh catastrophe was, moreover, attended by disastrous practical results. The *Leipziger Allgemeine Zeitung*, the Opposition newspaper most widely read in Prussia, was suppressed the day after it published the letter to the king. The *Rheinische Zeitung*, the principal Liberal paper published in Prussia, itself very soon received

¹ "I will, as my gracious Saviour did,
 Find the sight of the children pleasant ;
 So suffer the children to come, and first
 The big one, the Swabian peasant."

Thus spake the monarch ; the chamberlain ran,
 And return'd, introducing slowly
 The stalwart child from Swabia's land,
 Who made a reverence lowly.

Thus spake the king : " A Swabian art thou ?
 There's no disgrace in that, surely ? "
 " Quite right ! I was born in Swabia's land,"
 Replied the Swabian demurely.

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" One wish I will grant thee," the monarch said—
 Then the Swabian in deep supplication
 Knelt down and exclaimed : " O sire, I pray grant
 Their freedom once more to the nation ! "

The monarch in deep amazement stood,
 The scene was really enthralling ;
 With his sleeve the Swabian wiped from his eye
 The tear that was well-nigh falling.

At last said the king : " In truth a fine dream !
 Farewell, and pray learn discretion ;
 And as a somnambulist plainly thou art,
 Of thy person I'll give the possession

To two trusty gendarmes, whose duty 'twill be
 To see thee safe over the border—
 Farewell ! I must hasten to join the parade,
 The drums are beating to order."

(BOWRING.)

its death-blow. And in Saxony, at the request of Prussia, Arnold Ruge's *Deutsche Jahrbücher* (first known as the *Hallische Jahrbücher*), the leading periodical expressing the opinions of the reflective youth of the day, was also suppressed.

One lesson the young generation learned from what had happened. It was no momentous matter that a young poet should have shown himself embarrassed and then unmanly in his relations with a king. But the men of this day had imagined themselves to have taken a great step in advance of the men of the Thirties; they believed that they possessed strength of character, whereas their elders had only been gifted with talent. Now it was borne in upon them, not only that poets are little calculated to make good political leaders, but also that the whole generation must discipline itself severely if it were to stand any firmer in the day of trial than its predecessors had done.

So now thinkers and politicians by profession (in almost too many instances professors) took the lead. And the fact that the generation which now revolutionised the mind of Germany failed so miserably in the close of the struggle of 1848, is to be ascribed, not to want of strength of character, but to that idealism which is bred in the minds of men who have never ruled, to their belief in the irresistible powers of ideas and ideals to realise themselves, and to their contempt for that external brute force, which in theory was of minor importance, but which, vanquished in the first brush, calmly allowed itself to be disdained, and awaited the moment when, with renewed vigour, it returned to the attack.

There was considerable difference of opinion as to the advisability of the various measures taken by Frederick William's ministers, but for the most part they were unfavourably criticised. Under every other question smouldered the question of the Prussian Constitution. The king's attempt to dispose of it by a rebuff had been unsuccessful, and the means which he and his advisers employed to put down the movement were extremely infelicitous. In the Silesian Landtag (Parliament) the chief magistrate and other representatives of the town of Breslau had proposed an address from the Silesian Estates on the

subject of a general assembly of the Estates of the whole kingdom—a Reichstag. The king replied by a special announcement of the procedure to be observed on the occasion of his approaching visit to Silesia, intimating that no arrangements need be made for his festive reception and entertainment in Breslau, as he would accept nothing from that town. This in May, in reference to a journey to be taken in October, and festivities of which there had as yet been no offer! And the king entered Breslau in state and was fêted after all, though the festivities were not held specially on his account, but on the occasion of the hundredth anniversary of the incorporation of Silesia with Prussia. He contented himself with deploring the absence in the invitation sent him of "expressions which would have given him heart-felt pleasure," and with declining to stay longer than a day or two on account of want of time.

Yet the king stood in need of the consent of the Estates of the realm to the carrying out of a project of the utmost importance for the whole country. The time of railways had come, and two matters had to be arranged, a loan of the money needed for the construction of State railways, and a State guarantee to the constructors of private lines. According to a law passed by Hardenberg in 1820, the consent of the Estates of the realm was imperative in both cases. The king evolved an impossible plan; he proposed to convoke an assembly of six hundred representatives chosen from the different provincial Landtage, and to let this assembly play the part of Reichstände (Estates of the realm). Metternich was obliged to interfere, and prove the utter impracticability of the scheme.¹

It was at this juncture that a small pamphlet, *Vier Fragen eines Ostpreussen* ("Four Questions by an East-Prussian"), made a sensation throughout the whole of Germany. The little book appeared on the spiritual horizon like the first distant flash of lightning that preludes the storm. Purporting to be printed in Mannheim, it was scattered abroad everywhere in the end of February 1841. Such careful arrangements had been made that it found its way into the

¹ Sybel: *Die Begründung des deutschen Reiches*, i. 107.

booksellers' windows of every town in Prussia on the same day—every town except Berlin, where it appeared a little later, a precaution taken to prevent confiscation before the general distribution.

The Four Questions which it contained foreboded the downfall of absolute monarchy. They were: What did the Estates ask? What right had they to make such a request? What answer did they receive? What remains for them to do?

The book's answer to the first question was that, as things now stood, the people had almost no share in their own government, although the general high level of education made it natural that they should wish it. And their desire for a representative constitution, for a national parliament, was made more ardent by the fact that they possessed no other means, such, for instance, as a free press, of expressing their opinions, and that they thoroughly distrusted the king's ministers because of their arbitrariness, servility, and pietistic tendencies. To the question: What right had the Estates to make such a demand? the author replied: The right of authority, an authority declared and recognised on the 22nd of May 1815. To the third question: What answer did they receive? the reply was: A recognition of their loyalty, a rejection of their proposal, and comforting promises of some vague future indemnification. The answer to the fourth question: What remains for the Estates to do? only occupied a line and a half. It was: To demand now as a demonstrable right what they had previously solicited as an act of grace.

The earnest, impressive tone of the pamphlet, its appeal to the people's sense of justice and self-respect, aroused a keen desire to know the name of the anonymous author. He himself had sent his book to the king, with his name written on the title page: Dr. Johann Jacoby, physician in Königsberg. The king at once ordered criminal proceedings to be instituted against him. It appeared that he was a man of means, and a very highly esteemed physician. In 1831, during the first and most violent epidemic of cholera in Poland, he had gone there to study the disease. At a

later period he had had a protracted quarrel with a Warsaw doctor, a regular quack, who, when the cholera broke out again in 1837, advertised his discovery of an infallible remedy for "this trivial, easily curable disease." Jacoby wrote a short scientific article in disparagement of this man. The quack wrote an answer full of insulting imputations, which he published in the Berlin newspapers. By the help of influential friends he not only managed to secure the prohibition of the publication of Jacoby's retort, but also to defeat the latter's successive appeals to the Berlin censor's superior, to the highest council of censorship, to Rochow, the Secretary of State, and to the king himself. The publishers in Hamburg, Leipzig, Grimma, Basle, and Berne, one and all refused to print the documents throwing light on this affair. Any other man would now have given up the attempt to get his reply to an attack in a contemptible newspaper article published. Not so Jacoby. Month followed upon month. The manuscript travelled thousands of miles, and was published at last in Paris, under the title of *Contribution to a Future Historical Account of the Censorship of the Press in Prussia*.

Such was Jacoby's character. Here at last was found what Young Germany so sorely needed, what even Youngest Germany with its Herwegh had not produced, that first essential in public life—a man. At last the Germany of the Forties had found a strong political leader—not a statesman in the proper sense of the word, for time showed that he was incapable of accommodating himself to circumstances, that he could not be satisfied with aiming at the attainable; but a man of inflexible will, of absolute integrity, who with indomitable courage pressed onwards to his goal.

The Government organs, the libellous press, began a systematic attack upon him. There was nothing to lay hold of in his blameless personality, but he was of Jewish descent. In a little pamphlet published by the local magnates of a small town in the neighbourhood of Königsberg under the title of *Stimme treuer Unterthanen seiner Majestät des Königs von Preussen* ("Voice of a Few Faithful Subjects of his Majesty the King of Prussia"), we read: "Not from

German, not from Christian lips did these words proceed. . . . East-Prussia would be disgraced if her sons had expressed such sentiments. . . . The seed of Jacob did not hearken to the voice of God, did not acknowledge his only-begotten son, but put him to death ; therefore they were cast off for ever, and scattered abroad among the nations of the earth." Presently, however, in all the booksellers' windows the portrait of Jacoby was to be seen ; his face, with its clear-cut features, was surrounded by four marks of interrogation ; he held his pen like a lance poised for attack.

The significance of the man who thus made his appearance was felt by the poets, even by those with least strength of character, even by Dingelstedt, who was then preparing to barter his oppositionist principles for the title of *Hofrath* (Privy Councillor). In Dingelstedt's fine collection of poems, *Nachtwächters Weltgang*, we find one with the heading :
 ? ? ? ? , evidently addressed to the King of Prussia :

" Du weisst, was das bedeuten will? Du wirst sie mir nicht streichen?
 Es sind ja nur unschuldige—vier kleine Fragezeichen.
 Die wurzeln tief, die ragen hoch ; wie die gerühmten Eichen
 Des freien deutschen Volkes stehn vier kleine Fragezeichen.
 Du wolltest sie zwar nimmer sehn in deinen weiten Reichen,
 Doch drängen sie sich immer auf, vier kleine Fragezeichen.

Und einst, wenn du gestorben bist, als Stempel dann und Aichen
 Stehn gross an deinem Monument—vier kleine Fragezeichen."¹

Herwegh, too, sang Jacoby's praises, as if he had a prevision that this was a man who, placed face to face with the King of Prussia, would play a more manly part than he himself had done. And the prevision was correct. In November 1848, when the king replied to the deputation that waited on him to demand a change of ministers : " I will not listen to any communication on this subject," it was Jacoby who

¹ You know the meaning of these marks? You would never dream of erasing them—four innocent little marks of interrogation? Yet they strike deep root, they mount towards heaven, like the oak, the emblem of the great, free German nation. You have done your best to annihilate them throughout your wide realms, but they persistently appear again, these four little marks of interrogation. . . . In years to come, when you are dead, there will stand as sign and symbol on your monument—four little marks of interrogation.

stepped forward and said : " It is the great misfortune of kings, that they will not listen to the truth." Herwegh's poem, which has a J. as headings, begins :

" Und wieder ob den Landen
Lag jüngst ein schwerer Bann :
Da ist ein Mann erstanden,
Ein ganzer, deutscher Mann.
Ein deutscher und ein freier,
Wer hätte das gedacht !
Dass selbst die deutsche Leier
Aus ihrem Schlaf erwacht." ¹

The proceedings against Jacoby were carried on with extraordinary vigour. In less than four weeks he was brought up for examination twenty times ; ninety-six witnesses gave evidence, shop-women, cooks, and school-children among the number. His real misdemeanour was merely a transgression of the press-laws, namely circumvention of censorship. But he was accused of instigation to disaffection—for which the punishment was two years' imprisonment and disfranchisement ; of lese-majestie—for which the punishment was four years' penal servitude ; and of high treason—punishment, " death, with application of the most severe and deterrent pains and penalties."

It was in his native town, Königsberg, that Jacoby was brought to trial ; but the court there declared itself incompetent to deal with the case, seeing that it was one of high treason, and passed it on to the Kammergericht in Berlin. The Kammergericht, aware that the charge of high treason was untenable, also declared itself unqualified, and sent it back. The king was obliged to issue an order in council, requiring the Königsberg court to proceed with the trial. It was altogether to Jacoby's advantage to be tried by his fellow-citizens ; but he disdained the idea of an illegal acquittal, and obstinately demanded to be tried by the Kammergericht in Berlin, since he was accused of high

¹ Our country in these latter days lay under a heavy ban ; but, behold ! there arose to deliver her one who with truth could be called a man. A German, and a freeman—who could have dreamt it? who could have looked for this awakening of the German lyre?

treason. His wish had to be complied with. He was condemned to two and a half years' imprisonment with hard labour and disfranchisement. But three years later the highest court of appeal pronounced a full and free acquittal.

In the meantime all over Germany money was collected to present him with a civic wreath; subscriptions poured in; the names of eminent men headed the lists. Once more the Government was obliged to take action; the subscription lists were seized, the subscribers summoned, and a stop put to the whole proceeding. While the police and the censors were thus struggling to suppress the agitation for a free constitution, there was issued, on the 11th of August 1842, the most absurd regulation of which there is any record in the annals of an autocratically governed country—one of the country's own existing laws was added to the list of prohibited writings; it was forbidden to reprint the law of the 22nd of May 1815 (that relating to the institution of Estates of the Realm), because of its tendency to excite discontent.

In September 1842, those Prussians who had hoped to see their country under the new king shake itself free from its humiliating relations with the Emperor Nicholas, learned that Frederick William IV., in Platen's day the warm, if platonic, friend of Poland, the hater of Russian tactics, was preparing for a journey to Warsaw to meet the Czar. On the return journey the king stopped at Kalisch to inspect the monument erected there in memory of the meeting between the sovereigns of Russia and Prussia in 1813. A Russian officer, General Berg (the future castigator of Poland), translated the inscriptions for him. One of them was: "May the Almighty give His blessing to the alliance and friendship between Russia and Prussia, that it may advance the peace and prosperity of both countries and inspire fear in their common enemies!" On hearing this inscription read, the king hastened up the steps of the monument and in the dust upon its side wrote with his finger the word: Amen!¹

¹ Prutz: *Zehn Jahre*, i. pp. 237, 367, 516, &c.; ii. 379, &c.

XXV

THE NEUTRAL LITERATURE

NEVERTHELESS, Frederick William IV. was, and remained, the most intellectually gifted monarch of his day ; his conversation gave evidence of both intelligence and imagination. It was a principle with him that all his feelings ought to be kingly ; his published letters to Humboldt, written in amusing court jargon, are bright and clever ; his sayings show quickness of apprehension, easily awakened compassion, ready wit.¹ Nor can it be said that he was out of touch with the German intellectual life and literature of the day ; he showed favour to all the "good" writers, and disfavour to the "bad" ; but it was not long before all Oppositionist writers were included in the latter class.

In the beginning of the reign, Humboldt's was the dominating literary influence at court. Alexander von Humboldt, now eighty, the most famous scientist of the day, and a man of world-wide celebrity, kept the king well posted up in all the latest intellectual and scientific movements. His brother Wilhelm's liberal political theories had fallen into complete disrepute ; to his own he dared not give expression at court ; holding both superstition and reaction in abhorrence, he was a silent witness of much that

¹ Examples of Frederick William's style of wit : When the king was at the play, lackeys stood in attendance outside the door of the royal box. One evening, when his Majesty, provoked by the tiresomeness of a new play, left his box before the close of the performance, he found one of the lackeys sitting on the floor of the passage, sound asleep, his head leant against the wall of the box. Instead of being angry, the king said : "Der hat gehorcht" (means both : He has listened, and : He has obeyed). In 1848, in the palmy days of the Revolution, the king was obliged to receive one deputation after another, sometimes of very pretentious and presumptuous common people. He addressed the members of one such deputation, one after the other. What are you?—A silk and woollen cloth warehouseman, your Majesty.—Most interesting occupation. And you?—A medical student.—Excellent preparation for taking part in the government of the country ! And so on, all the time with a most polite, if ironical, smile. (Told me by an eye-witness.)

was repugnant to him, though he now and again spoke his mind.¹ Honoured by the king and his intimates as the ornament of the court and the pride of his country, he took advantage of his position to further the cause of science and to say an occasional helpful word for this or that persecuted author. Published letters show that, before 1848, the king treated Humboldt with a sort of playful familiarity, though there was no real, deep sympathy between the two men. After 1848, when the *Kreuzzeitung* party became all-powerful, Humboldt gave expression to his annoyance at having lost his influence, in such remarks as, "It is no longer possible to amuse the king;" or, "the king persists in wasting fruitless affection on persons whom he has taken into favour." Amiability was not his characteristic at court; he was often sarcastic, and became angry when Ranke's political opinions found more favour than his. He was disliked by many, amongst others by the queen, who disapproved of his attachment to Louis Philippe and his family. He was in the habit of reading aloud all varieties of literature, but never his own writings; most frequently he read the *Journal des Débats*, whilst the king sat planning landscapes and architectural drawings.

Another of those who read aloud to the royal family was Tieck, whom the king had brought to Berlin from Dresden. Though Tieck was considerably younger than Humboldt, court life was a burden to him because of his bodily infirmity. Shakespeare and Kleist were the authors he most frequently read from. The king ordered Tieck's own old fairy play, *Puss in Boots*, to be performed in Berlin. It was like the appearance of some antiquated spectre. At the king's instigation Tieck put the *Antigone* of Sophocles on the stage, and Mendelssohn composed music for it. But Tieck was only one of literature's invalided soldiers. When

¹ The king was at one time deeply interested in the mysteries of table-turning, but it was long before any of the palace tables could be persuaded to perform, a fact which did not surprise Humboldt. At last the king received him one morning with the exclamation: "Aha! what do you say now? We sat round the table for a full half-hour last night before it would move, but at last off it went, round and round, faster and faster. How do you explain that?" "Why, your Majesty, in all disputes it's the wiser of the two that gives in." (Related by Humboldt himself.)

the court dined in the garden of Sans Souci, he was afraid of draughts, even on the warmest days.

Another once famous author of the Romantic period whom the king called to Berlin was La Motte Fouqué. Though not much over sixty, this writer had completely outlived his reputation. His romances seemed to the younger generation to belong to a pre-historic period. People were tired of tales of chivalry and the service of love (*Minnedienst*) told in a conventionally childish style; his unhistorical conception of past times and his sanctimoniousness aroused derision. Had it not been for the king's support, he would have died in want and oblivion.

In 1841, chiefly on the recommendation of Varnhagen, the king invited to Berlin a great poet who did not belong to the Romantic school. This was Friedrich Rückert (1788-1866). Rückert was only fifty-three, but he did not belong to the period in which he lived; he was the expression in the literature of the day of that German universality which is unaffected by circumstances, of the gift of appropriation, absorption and imitation of the peculiarities of all other races. All his life long he shook poems out of his sleeve with a truly astonishing skill. As a young man he was initiated by Joseph von Hammer into the literatures of Arabia, Persia, and Turkey, and in 1826 he was appointed lecturer in Oriental languages at the University of Erlangen, but his duties as lecturer he constantly tried to evade.

There is something about him which reminds us of Goethe in the Divan period, and something which he owes to the Schlegels and their indefatigable study and translation. The essay on philology, *Ueber das Wesen der Philologie*, which he wrote in 1811, shows the influence of Friedrich Schlegel's work on the wisdom of ancient India; for he starts from the idea of a "universal poetry," for which he considers the German language the most sympathetic vehicle. And universal, cosmopolitan poetry is exactly what this great master of style has given us. He, as the German patriot, makes his début with *Geharnischte Sonnette* ("Armoured Sonnets"), polished and rather mannered verse. This book is followed by volume after volume of love-

poems to various young women (five to six hundred poems). In the last and largest of these volumes, *Liebesfrühling*, inscribed to his fiancée, Louise Witthaus, feeling is predominant; everywhere else he is the didactic poet employing lyric forms, here he is the singer. But even here, set forms—as in the *Canzonets of the South*—stand in the way of the simple, natural outburst of feeling, and already Rückert's inclination to display his mastery over language shows itself in a hitherto unexampled free invention of new words and ease in interlacing within the limits of metre :

“ Welche Heldenfreudigkeit der Liebe,
 Welche Stärke muthigen Entsagens,
 Welche himmlisch erdentschwungene Triebe,
 Welche Gottbegeistrung des Ertragens !
 Welche Sich-Erhebung, Sich-Erwiedrung,
 Sich-Entäussrung, völl'ge Hin-sich-gebung,
 Seelenaustausch, Ineinanderlebung ! ”

There is more of philological and technical than of purely poetical interest in such verse as this. But Rückert *was* the philologist as poet. His predominating gift is the gift of language in its two developments—the capacity to learn languages and penetrate into their spirit, and the capacity, due to his profound penetration into the mysteries of his own language, to reproduce in German the best poetry written in other languages. He delighted in creating linguistic difficulties for himself to overcome. At one time we have him writing in the old German style that corresponded to his Albrecht Dürer curls, at another as a young officer of the time of Napoleon; now he is a Bedouin telling us Hariri's tales with marvellous skill, and again a Persian weaving his rhyme in the form of Ghazels or recreating the epic of Rustum and Sohrab. He appears before us as a Turk in caftan and turban, as a Chinaman with slippers and pig-tail; but most frequently and with most pleasure he sits as a Brahmin on the banks of the sacred Ganges, proclaiming in sonorous verse the thousand golden rules of a happy philosophy of life. It is said of Théophile Gautier that he was, intellectually speaking, equally at home in ancient Egypt, in the Russia of to-day,

in Constantinople, and in Seville. This is only true to the extent that he was well acquainted with the climatic characteristics and the monuments of many foreign lands. It may be said with much profounder truth of Rückert, who comprehended the human beings through their literatures, understood their language and thought in their spirit. He never saw the foreign lands with his bodily eyes, therefore he has neither Gautier's colour, nor his power of graphic presentation; he views them all calmly, reflectively, with the eye of the mind, and gives us the mental pictures in an astonishing variety of metrical forms. Whoever desires to make acquaintance with excellent specimens of his art should read *Hariri's Makamehs* (more particularly the division entitled *Jungfrau und Junge Frau*) or *Weisheit der Bramanen*.

These works had gained Rückert a wide circle of readers and admirers in Berlin; but the town, with its restlessness, was antipathetic to him. He was to lecture on Oriental languages at the university, and his first lectures were attended by a curious crowd; but this crowd soon dwindled down to an audience of two or three, and Rückert gave up going to the university. He sat in his room in the third flat of a house in the Behrenstrasse and wrote poems in which he expressed his detestation of Berlin and its agitated, modern life. Even the Berlin of the royal romanticist was too modern for these celebrities of past days.

At a somewhat later date the king extended his patronage to Christian Scherenberg, whose poems, more especially the battle-pieces *Waterloo* and *Abukir*, were much admired at court—the author himself had to read them aloud. Even as an octogenarian, Scherenberg retained his place as a favourite in Berlin society. He was born in 1798. His life had been a hard struggle. After the dissolution of his unhappy marriage, he lived, from 1833 to 1840, in rooms in a small house at the corner of the Bendlerstrasse, looking towards the Zoological Gardens, in such poverty that he could not afford to buy firewood, and had to send his children to gather sticks in the Gardens. He wrote poems, tragedies, and comedies, for which he could never find a

publisher ; nevertheless he was so successful in his attempts to keep up the appearance of a gentleman, that his relations in Stettin believed he had won fame under an assumed name, and begged him to "remove his mask" and let them into the secret. All that his pen brought him was what he received for composing begging letters and for copying ; the rest of his living he gained by acting as tutor to the families of the gardeners who lived in the neighbourhood, giving lessons which, according to agreement, were paid for in potatoes. A pretty story is told by Fontane in his *Life of Scherenberg*. Great hopes had been entertained in the Bendlerstrasse that a certain long-deferred payment would be made at Easter in the shape of a juicy roast of veal ; but in place of this, the pupil, in his innocent desire to give pleasure, appeared with a lark in a little green cage. On Easter morning, 1840, Scherenberg himself carried the cage out to an open field, set the lark free, and wrote the sweet poem, one verse of which runs :

" Du, Vöglein, singst, das ist das Deine,
 Hub leise ich zur Lerche an,
 Ich geb' dich frei, das ist das Meine,
 Ein Jeder bete, wie er kann." ¹

The poor, struggling poet let the lark go, but kept its little clay water-dish as a remembrance, promoting it to be his ink-pot.

At last his poems caught the fancy of the public, and the king, delighted with the originality and rugged energy of the battle-pieces, took their author into favour. The only thing connected with the time when he read aloud at court that Scherenberg could be persuaded to talk about, was the pleasure of the half-hour before the reading, spent in his friend Count Bismarck-Bohlen's room, where men joked and smoked, and afterwards drenched themselves with Eau de Cologne, because the king disliked the smell of tobacco. Many years later there was another potentate in

¹ O little bird, to sing 'tis thine,
 I gently to the lark began ;
 I set thee free, that deed is mine ;
 We all must pray as best we can.

Berlin at whose court Scherenberg was an attendant. This was Ferdinand Lassalle. At his house the poet met livelier companions, in whose society he not infrequently permitted himself to make fun of his royal and aristocratic patrons. It was in his nature to suit himself to his company ; his court friends knew his weakness and excused him.

Another favourite at the Prussian court, as indeed at all the courts of Europe, was Prince Hermann Pückler-Muskau, who from time to time came to Berlin to visit the wife whom, though divorced from her, he still loved. He was a handsome man, aristocratic in appearance and manners, accomplished and versatile, a favourite with men because of his spirit and gaiety, irresistibly charming to women ; the list of famous women who were devoted to him is a long one ; it includes Sophie Gay, Henriette Sontag, Bettina, and Ida Hahn-Hahn. In much the same manner as the Prince de Ligne before him, Pückler-Muskau belonged, by right of his intellectual qualities, to the international aristocracy of Europe. His desire to shine did not lead him to over-estimate his powers, did not even preclude real modesty. He was a brilliant vagabond, a master of the art of living, and a skilled professional in one department of art strictly so-called, namely, landscape gardening. He was the first in Germany to desert the stiff, French style of laying out a garden, and to reinstate nature in her rights. His garden at Muskau soon became the model garden of Europe.

There were many strange episodes in his life. Nothing could be much stranger than the story of his marriage. He was in love at the same time with two young girls, daughters of Count von Pappenheim, whose wife was a daughter of Chancellor Hardenberg. This lady, who was forty, nine years older than Pückler, herself conceived such a violent passion for him that she infected him with it. She gave up everything to become his, and he married her, but with the proviso that he was to be at complete liberty to dispose of his affections as he chose. The marriage turned out happily. But after they had lived together for ten years the couple amicably arranged a divorce, in the hope that

the prince might find and marry a rich heiress, and thereby repair his fallen fortunes. With this aim in view he first visits London, then travels about in Germany. He writes daily to his divorced wife, his Lucie, keeping her faithfully informed of the progress he makes and of the difficulties he encounters in his pursuit of an heiress. Unable to capture one, he returns to Lucie, and they again live lovingly together for some years. After this he travels for six years, returning at the end of that time with a beautiful little slave, named Machbuba, whom he instals at Muskau. With this arrangement the princess was not altogether satisfied, though she had made it a rule never to plague him with jealousy. At the age of seventy she still loved and worshipped him, and in his intercourse with her he was always personified kindness, frankness, and cordiality.

Prince Pückler had never had any serious thought of taking up the profession of author, but in 1830 he determined to publish anonymously the letters which he had written to Lucie during his travels in search of an heiress. They had a great success. There was a society tone about them very uncommon in German literature, an attractive carelessness of construction, due to the fact that they were not written for publication, a pleasing mixture of wisdom and frivolity. As already mentioned, many ascribed their authorship to Heine. Their writer was modern in the extreme, thoroughly blasé, an advanced Liberal, a free-thinker in the literal sense of the word.

For readers of to-day the four volumes of *Briefe eines Verstorbenen* ("Letters of a Dead Man") have much the same value as Madame de Girardin's attractive five volumes, *Lettres parisiennes du Vicomte de Launay*. She is fresher and writes infinitely better than the prince. He has cosmopolitan experiences of classes and of countries that she knows nothing about. As a specimen of his style, those interested should read the unassuming account of his conversation with Goethe in Weimar, to be found in the third volume of the Letters. Pückler's enthusiastic reverence for Goethe has a genuine ring, and the same may be said of Goethe's answer to Pückler's polite speeches. Goethe at once begins

to talk about Muskau (referred to in letters as M.), and commends attempts like Pückler's to awaken the feeling for beauty, dwells on the fact that the welfare of all would be rapidly advanced if only each in his own sphere, great or small, would work faithfully and lovingly—that is what Pückler is doing in Muskau, and he himself has done no more.

Pückler's later volumes of travel, many in number, leave us quite cold. They lack the spontaneity of the Letters, and are still more destitute of that which could alone replace it, namely, literary talent. But until about the year 1840 they stood as high in the favour of the reading public as his first books, and their author's popularity was unbounded; he was, like Franz Liszt, known and admired everywhere. As late as 1854 Heine dedicates his *Lutetia* to him in an enthusiastic preface, in which he calls him "mein hochgefeierter und wahlverwandter Zeitgenosse" (that highly honoured contemporary, to whom I feel myself spiritually akin). And in Varnhagen's diary for July 7, 1839, we read: "Prince Pückler's name acts like magic. It needs but to be mentioned, and the great world of all countries listens in suspense. His fame is stupendous, and the cleverer men are, the more they appreciate him."

In 1834 Varnhagen had said of him that he possessed one quality in common with Young Germany, and that the most important, namely, absolute freedom of thought; at a later period he said that Pückler represented the upper house, Heine the lower house in modern German literature.

Puckler's attitude to the House of Hohenzollern was one of chivalrous devotion. He never came to Berlin without waiting on the king. He appreciated Frederick William IV.'s culture and wit, but, being a pronounced Voltairean, to whom every priest was a hypocrite and all vague piety an abomination, the romantic strain in the king's character repelled him. Like Humboldt he often fled from the court and took refuge with Varnhagen, the keen observer and critic, who sat forgotten in his corner, writing in his Journal (a diary kept in Sainte-Beuve's manner) the history of the times. And in later years Pückler, too, was a regular

guest at Lassalle's small dinner-parties, where he often did most of the talking; it is said that he was the only person privileged by Lassalle to do so.¹

To the authors already named we have only to add the aged Arndt, who in his day had been persecuted as a demagogue, and we have the complete list of the romantic, conservative, neutral, or aristocratic writers whom the most powerful king in Germany succeeded in attaching to his person. We see the length and the strength of the attachment. The Opposition attacked every author who had the very slightest connection with the court or with those in power. We have seen how Herwegh begins his first book with a defiant attack on Prince Pückler. He jeered even at Arndt—called him a sunset glow, incapable of illuminating the young world—and received a poetical reproof from Freiligrath for so doing.

Freiligrath was the only one of the young poets whom the king at once (1841) placed under an obligation (Geibel was taken into favour a year or two later). General von Radowitz, who admired Freiligrath's poem "*Löwenritt*," in spite of its unnaturalness, induced the king to look favourably on its author and to grant him a pension of 300 thalers. Herwegh, not content with making merry at Freiligrath's expense in such lines as the following, where *Freiligrath* is substituted for *Mühlenrad* (mill-wheel):

"Mir wird von alle dem so dumm,
Als ging mir ein Freiligrath im Kopf herum,"²

wrote in his *Duett der Pensionirten*:

"Geibel: Bist du's?
Freiligrath: Ja, willst du mich kennen?
Ja, ich bin es in der That,
Den Bediente Bruder nennen
Bin der Sänger Freiligrath."³

¹ A. de Reumont: *Aus König Fr. Wilhelm IV. gesunden und kranken Tagen. — Briefe Alex. v. Humboldt's an Varnhagen von Ense. — Varnhagen von Ense's Tagebücher.*—Hillebrand: *Zeiten, Völker und Menschen II.*

² All that is going on makes me as stupid as if a mill-wheel (a Freiligrath) were turning in my head.

³ Geibel: Is this you?

Freiligrath: Yes! will you recognise me? Truly it is I; servants now call me brother, yet I am the poet Freiligrath.

This was more than Freiligrath could stand. He threw up his pension, a step which was soon followed by his complete conversion. His volumes, *Ein Glaubensbekenntniss* ("A Confession of Faith"), published in 1844, and *Ça ira*, published in 1846, show a steadily increasing passion of devotion to the revolutionary cause. He became the most honoured poet of the party. Immediately after the publication of *Ein Glaubensbekenntniss* he was obliged to flee the country, going first to Brussels and then to London, where he earned his livelihood as a merchant.

The following anecdote shows how popular he already was: From Brussels he had taken an excursion to Antwerp. There he and his friends went on board a barque that was lying in the river, ready to sail for Canton. While the boatswain was showing them over the ship, the captain, with some friends, came out of the cabin. Freiligrath's party made many excuses, but the courteous sailor bade them welcome, and invited them into the cabin. On one of the shelves of the little book-case stood Freiligrath's Poems. "Are you not pleased that your poems are going out to Canton?" asks one of his companions." "Eh!" says the captain. "This is Freiligrath? The real Freiligrath?" On his question being answered in the affirmative, the captain rushes to the speaking-tube: "Hoist the flags! Man the yards! and serve champagne on deck!"¹

The fermentation throughout Germany was rapidly becoming more violent. Ever since 1842 the Hungarians under Kossuth had been defying Metternich; in Bavaria the prestige of royalty had suffered from King Ludwig's amour with the ballet-dancer, Lola Montez; in German Switzerland the Radical and Jesuit parties were engaged in stern conflict. In Prussia the authority of the State Church was being vigorously asserted; Roman Catholicism was favoured, but all other dissenters were harassed. It was not only the Free-Catholics, a sect founded by Ronge, and the so-called Friends of Light, another free sect, founded by Wislicenus, that were regarded with disfavour; even Pietists were objected to, as not orthodox enough to

¹ Schmidt-Weissenfels: *Freiligrath*.

suit the State requirements. One protest after another reached the king from those whose liberty in matters of conscience was threatened. And purely political agitation was on the increase too. The leaders of the opposition parties in all the States of Germany decried with one voice the old Federal constitution (*Bundesverfassung*). Louder and louder rose the cry in Prussia (the king having laid no great restrictions on the liberty of the press) for the promised new constitution. From abroad too came revolutionary impulses. Since 1846 Pius IX. had been giving himself out as a Liberal and an Italian patriot. Insurrections were breaking out all over Italy; Metternich was unable to prevent them, and they were destroying his prestige. German emigrants in Switzerland and North America did their best to fan the flame in Germany.

Meantime the King of Prussia occupied himself with the institution of the new Order of the Swan and with architectural plans. He proposed the erection of a great Hermann monument on the Rhine, as a demonstration against constitutional France; and he set the builders to work again on the Cathedral of Cologne, after a pause of 300 years. This latter undertaking was considered symbolical, not from the national but from the ecclesiastical point of view. It gave Heine occasion for various protests and erroneous prophecies in *Deutschland, ein Wintermärchen*, and also gave occasion to Strauss's clever pamphlet, *Der Romantiker auf dem Throne der Cäsaren*, in which he manages to describe Julian the Apostate as the enthusiastic religious reactionary, in such a way that the parallel with Frederick William IV. suggests itself without being pointed out.

The new literature, to which the king was distinctly inimical, soon began to return his enmity with interest. He established Tieck, the fretful, crippled old man, at Sans Souci as poet-laureate, and Schelling, the mystifier, in Berlin as *summus philosophus*. He caused the *Antigone* of Sophocles and the *Medea* of Euripides to be performed in the theatres of Berlin and Potsdam, in hopes of thereby counteracting the spirit of unrest in German literature. But that literature went its own way.

XXVI

POLITICAL POETRY, PHILOSOPHICAL REVOLUTION

IN Anastasius Grün's (Count Alexander von Auersperg's) volume, *Spaziergänge eines Wiener Poeten* ("Walks of a Viennese Poet"), there is a poem, the title and the refrain of which is: Why? When new prohibitory enactments are pasted on the notice-board at the town-hall, a little man comes and reads them and quietly asks: Why? When the priests from their pulpits groan and howl at the sunlight, he asks: Why? When men go out to fight sparrows with halberts and spears, and use cannons to shoot larks, he asks: Why? And when they try, condemn, and execute himself, from his very grave is heard the question: Why?

Something of this kind happened in Germany as soon as the patriarchal faith in monarchy was thoroughly shaken. When an act of violence, or a stupid act, or a subterfuge on the part of the Government killed a hope, out of the grave of that hope grew a Why. And every Why gave birth to others. The four questions of the East-Prussian were inadequate now; questions grew and multiplied like those invisible but dangerous animals which in an incredibly short time can undermine an organism. Why revere? Why trust? Why endure? And, first and foremost, why keep silence? When they are going to shake off the yoke, men begin by refusing to bear it silently. Suffering and wrath, desire and longing, now found vent in words, in song.

Political verse, of which there had been occasional specimens among the work of Platen and Lenau, Uhland and Heine, now concentrates and crystallises itself into a separate species of poetry, a separate form of art. Political song of every variety is heard throughout the land. It is

a time of growth ; men of talent come to the surface in crowds—Hoffmann and Herwegh, Dingelstedt and Prutz, Freiligrath and Max Waldau, Karl Beck and Moritz Hartmann—such a rich and fragrant bloom as had never been seen in this domain before. Old Romanticists expressed their contempt for prose (*i.e.* political) poetry, dogmatic æsthetes declared these poets to be possessed of rhetoric and not of lyric talent ; but all to no purpose ; the very number of them, and the way in which they spontaneously fell into position as a group, showed that they had the very best, the only unchallengeable reason for coming into existence, namely, that they could not help it, that the spirit of the times was making its voice heard through them ; and soon they also proved that they possessed the one and only right to exist, for they were able to hold their ground, they took their position as literary men, and gained the popular ear.

They had had a single forerunner in the Thirties, the above-mentioned Austrian poet, Alexander Auersperg. His verse was imposing, somewhat overloaded with imagery, at times wanting in taste ; nevertheless it had the true ring, and his pathos was genuine. Joseph II. is Auersperg's hero, and it is from the "enlightenment" standpoint that he regards that political liberty which he so eagerly desires. It is the power of the priesthood that specially arouses his wrath ; but he distinguishes between *Pfaffen* and *Priester*, attacks the worthless and sings the praises of the high-minded among the clergy. Upon lines like :

"Stoss in's Horn, Herold des Krieges : Zu den Waffen, zu den Waffen !
Kampf und Krieg der argen Horde heuchlerischer, dummer Pfaffen !" ¹

follow others which extol the virtues of the really saintly priests. Still we feel that in his opinion more of the former than of the latter are to be found in his own day. He regards it as one of the signs of the times that the fat, animal priest has been succeeded by the lean, intelligent, ambitious one :

¹ Sound the trumpet, herald of war ! To arms ! To arms ! War to the death with the wicked horde of stupid, hypocritical priests !

Die Dicken und die Dünnen.

"Fünzig Jahre sind's, da riefen unsere Aeltern zu den Waffen,
Krieg und Kampf den dicken, kugelrunden, feisten Pfaffen !
Auch in Waffen stehn wir Enkel ; jetzt doch muss die Lösung sein :
Krieg und Kampf den dünnen, magern, spindelhagern Pfäffelein !" ¹

In spirited verse the courageous poet attacked now Metternich, now the detective police, now the censorship. His poems display a frank, vigorous spirit of opposition, no hatred, no wild resentment ; one feels that they are animated by anticipation of a glorious future and enthusiasm for the great men of the past. But Auersperg's plastic power is slight ; he too often loses himself in a maze of allegory. The best of the political poetry of the Forties is, both intellectually and artistically, much superior to his.

About a year after his famous journey, from the effects of which he had completely recovered, Georg Herwegh published a second volume of *Gedichte eines Lebendigen* (" Poems of a Living Man "), in which some new and valuable qualities are combined with those characterising the first. There is more confidence and more fire, and both enthusiasms and animosities are less vague. We have fewer illusions, and a clearer understanding of ends and means ; no more appeals to a king to lead the onward march of his people, or to God to give freedom and happiness to all the nations of the earth. Frederick William IV. had extinguished Herwegh's faith in princes, and Ludwig Feuerbach his faith in God. But we gain the impression that the dawning light in men's minds has broadened into the light of day.

In the old dawn-songs, which Shakespeare has imitated in *Romeo and Juliet*, the young girl always tries to keep her lover with her by declaring that it is not sunlight but moonlight that he sees, not the lark but the nightingale that he hears. This idea is cleverly reversed in the poem *Morgenzuruf* (" Cry of the Morning ") :

¹ Fifty years ago our parents declared war against the fat and flabby priest ; we, their children and grandchildren, have, like them, taken up arms against the cloth ; but our cry is : Death to the lean and lanky priestlings !

"Die Lerche war's, nicht die Nachtigall,
 Die eben am Himmel geschlagen :
 Schon schwingt er sich auf, der Sonnenball,
 Vom Winde des Morgens getragen.
 Der Tag, der Tag ist erwacht !
 Die Nacht,
 Die Nacht soll blutig verenden.
 Heraus wer an's ewige Licht noch glaubt,
 Ihr Schläfer, die Rosen der Liebe vom Haupt,
 Und ein flammendes Schwert um die Lenden !" ¹

Unglückliche Liebe ("Unhappy Love") is an epigram pointed against kings :

"Nicht an den Königen liegt's—die Könige lieben die Freiheit,
 Aber die Freiheit liebt leider die Könige nicht." ²

The tone of Herwegh's previous volume, even in its apparently irreligious utterances, had been theistic. On the adjuration to tear the crosses from the graves and use them as swords, follows the line : "God forgives the deed ye do." But in this new volume we find a poem in which Feuerbach's praises are sung because he has attacked the doctrine of immortality, and a Song of the Heathen, which is more daring in its mockery than any similar poem of Heine's :

"Die Heiden—'s ist doch Schade um solch Ingenium.
 Sie hiessen Vier gerade und nahmen Fünf für krumm.
 Auch hatt' die Jungfernschaft ein End, sobald die Magd ein Kind gebar,
 Dieweil das neue Testament noch nicht erfunden war."

And, unlike Auersperg, who makes a distinction between the good and the bad priest, Herwegh holds the whole brotherhood in derision, mocks at Catholic and Protestant, shorn and unshorn, in the witty, untranslatable epigram :

"Ob sie katholisch geschoren, ob protestantisch gescheitelt,
 Gleichviel—immer geräth man den Gesellen in's Haar."

¹ 'Tis the lark, not the nightingale, that sings so clear ; the great sun-ball is rising fast, borne by the winds of the morning. It is day ! it is day ! The night will end in blood. Awake, all ye who believe in the light eternal ! Tear the rose-wreaths of love from your heads, and gird yourselves with swords of flame !

² 'Tis not the fault of the Kings—*they* are all lovers of freedom ; But their misfortune is this : Freedom has no love for them.

He had pricked before, now he stung; the singer of liberty had developed into a herald and preparer of the approaching revolution.

If these powerful poems did not greatly move men's minds, it is to be ascribed to the fact that the deficiencies of Herwegh's personal character were subtly influencing his verse. They betray themselves in a certain straining after effect, in his evident satisfaction with his own witty sallies, and in his intellectual barrenness in every domain except that of polemics. This second volume of poems is not a collection which suggests that its author has any store of ideas, of imagination, to draw upon. When we read it, we understand his life; and his life helps us to understand this book, with which his career as a poet practically came to a close. All that he subsequently wrote, and he lived for thirty-two years longer, is contained in one small volume, published after his death. The poems of this last collection are full of wit and full of enthusiasm for liberty; they are written—hardly four in the year—by a man who to the day of his death remained faithful to his revolutionary youth.

Though faithful enough to his past, Herwegh was no worker in the service of liberty. The latter part of his life was spent in idleness. His career as a poet and critic began in 1839¹ and culminated with *Gedichte eines Lebendigen*. He married a rich young Jewess, an enthusiastic admirer of his poetry. After the Revolution of February he took up the position of a leader in Paris, and invaded Baden at the head of a body of republican German and French workmen; on the 27th of April they were defeated by Würtembergian troops; thanks to his wife's courage, Herwegh escaped. Heine has given a biting sarcasm, but very unfair description of this campaign in *Simplicissimus I*. The simple, truthful account which Herwegh's wife has published since, of all the incidents of the revolt, and of the part which her husband played in it, proves that, even if he lacked the tactical skill which he laid no claim to possessing, he was a brave man. Herwegh now became a member of the

¹ His youthful writings are collected in *Gedichte und kritische Aufsätze*, 1845, 2 vols.

emigrant colony in London, and lived the emigrants' perniciously idle life; they had literally nothing to do but concoct futile plans for new revolutions and fall in love with one another's wives. He afterwards lived in Paris and Zürich, always the same inactive life, persistently dissatisfied with the progress of events in Germany. Like Kinkel and like Moritz Hartmann, Herwegh was unable to the day of his death (1875) to reconcile himself to the great development of power attained by Germany at the expense of liberty. He never relinquished the ideals of his youth; retained a manly admiration even for Heine, who had held him up to derision.

Being such as he was, it was only natural that Herwegh should from the very first be on the watch in the matter of his brother poets' fidelity to their flag and the genuineness of their liberalism. His attacks on Geibel and Freiligrath have already been noticed. He next turned upon Anastasius Grün (Auersperg), who had gone to Vienna in hopes of obtaining the appointment and rank of Chamberlain; his wife, by birth a Countess Attems, was invested with the Order of the Star of the Cross, and he wished to be able to accompany her to court. In stirring words Herwegh entreated him to retrace his steps:

"Darf man den Tempel um ein Weib entweih'n,
Mit einem Weib um goldne Götzen tanzen," &c.¹

Dingelstedt retorted, defending Count Auersperg in a pretty poem:

"O, sie will es nie begreifen, ihre Prosa und Gemeinheit,
Das ein Geist wie Du, ein Name, bürgt für der Gesinnung Reinheit,
Nur das Schlechte glaubt sie willig," &c.²

The retort evaded the attack instead of repulsing it. No one seriously believed in a man like Auersperg having changed his convictions; the ground of Herwegh's attack

¹ Would you desecrate the temple for the sake of a woman, dance with her before golden idols, &c.

² Prosaic vulgar-mindedness cannot, will not, understand that thy name, a mind like thine, is a security for integrity of purpose; it is ready to believe only what is bad, &c.

was that, holding such convictions, he had solicited a court appointment. It was his own future position that Dingelstedt defended; he was the next poet upon whom Herwegh turned, with a satire that was all the fiercer because it was silent, or at least only indirectly expressed.

Dingelstedt, like Herwegh, had been obliged to leave Germany to escape the consequences of writing political poems. The two poets met in Paris. There they one evening amused themselves by trying which could write the better verses on the subject of his own imaginary political conversion. Herwegh wrote the poem "Wohlgeboren," the burden of which is: What is the use of all this talk of liberty and fatherland, of all this enthusiasm, all this meddling with politics? What good has it done me? No, no! for the future I will be a quiet, respectable citizen:

"Du sollst, verdammte Freiheit, mir
Die Ruhe fürder nicht gefährden;
Lisette, noch ein Gläschen Bier!
Ich will ein guter Bürger werden."¹

This last line forms the refrain of all the verses. To outbid his friend, Dingelstedt wrote the poem "Hochwohlgeboren," which begins:

"Ein guter Bürger willst du werden?
Pfui Freund!—Ein guter, Bürger—Du?
Das also war dein Ziel auf Erden,
Dem stürmten deine Lieder zu?
O nimm's zurück, das ekle Wort,
Wer mag sich so gemein geberden!
Nein, nein, mich reisst es weiter fort:
Ich muss Geheimer Hofrath werden!"²

In this poem, too, the last line of the first verse serves as refrain to all the others.

Two years later Dingelstedt was Privy Councillor,

¹ No longer, damned Liberty, shalt thou disturb my peace of mind. Lisette! another glass of beer! For the future I'm a respectable citizen.

² A respectable citizen! You an ordinary respectable citizen! Shame on you, my friend! Was this your aim in life? Is this the end of all your passionate song? Take back the offensive word, I pray; just imagine displaying such vulgar-mindedness! Mine is a nobler ambition: I am determined to be a Privy Councillor!

librarian, and reader at the court of the King of Würtemberg. Herwegh contented himself with reprinting the two poems side by side.

Franz Dingelstedt (born in 1814) represents one of the most curious types of the day. He is a revolutionary who ought to have been born in the purple, a Prince Pückler in the guise of a poor schoolmaster, a satirist who cannot dispense with appearances, a man of first-rate abilities with neither serious vices nor serious enthusiasm, but with ready wit and frequent poetic inspiration ; early blasé, he retains a certain practical activity of mind to the last. He was born in the worst-governed country in Germany, Hesse-Cassel, under the hated administration of Hassenpflug, became master at one of its grammar-schools, aroused dissatisfaction by his emancipated opinions and conduct and the liberal tone of his poetry, was transferred and perpetually interfered with, and sent in his resignation in 1841, when he was twenty-seven. Only one year after Herwegh he published his first collection of political poetry, *Lieder eines kosmopolitischen Nachtwächters* ("Songs of a Cosmopolitan Night-Watchman"). Good verse, clever poems, a good idea. The watchman in his uniform, armed with his spiked mace, his horn in his hand, goes his nightly round, and, pausing outside the houses, tells us what he sees and imagines within.

He is a genuine night-watchman—thoroughly weary of the old woman at home, who is so ugly and so wrinkled, yet with whom he manages to live peaceably, for she sleeps by night and he by day ; a genuine night-watchman, who sings the watchman's song about lights and fires ; looks up at the prisoners, the political prisoners, peering through the iron bars and shaking them ; shudders as he passes the cathedral with all its relics, where the wind is howling so loud in the organ pipes ; and then laughs at himself for shuddering. It is twenty years since he was inside the building, he is none of your seat-holding church-goers.

And yet he is not a genuine night-watchman. He has feelings and opinions which are not those of a man in his station. In one house a ball is going on ; he listens to the music, and describes the dancing and the behaviour of the

fashionable company. What a sensation it would create if he, lantern and mace in hand, snow on his cloak and cap, his cheeks burning and frost on his beard, were suddenly to appear among all these shadows! Outside another house stands the carriage of the great, the all-powerful, Minister of State. The coachman is wrapped in furs, but the poor uncovered horses are trembling with cold whilst their master is playing cards within—just as if they could not revenge themselves when he comes :

“Ich rathe dir, lass die Karten ruhn,
Und hüte dich fein, Ministerlein!
Du hast es mit vier Hengsten zu thun,
Bedenk', dass es keine Bürger sein.”¹

There are many pathetic passages. In one of the suburbs the watchman passes a house where a poor wretch lies in his last agonies ; he passes the lunatic asylum, and the dread of madness that always seizes him here is mingled with a strange feeling of attraction ; he passes the cemetery, where his poor father, who took his own life, lies in a disdained, neglected corner ; and on his way back he passes the palace, where the prince tosses sleeplessly on his pillow of down, while the sentry sleeps soundly standing in his box.

A night-watchman might easily have had some of these feelings—he would never have expressed them thus ; the mask is perpetually falling off. There are one or two most masterly and natural expressions of popular indignation, for example the tirade occasioned by the sight of light in the sickroom of a cringing courtier whose extortions have impoverished his country :

“Warum er nicht schläft? warum er in Wuth die Spitzen am Hemde zerissen?

Ein gutes Gewissen schläft überall gut, und nirgends ein schlechtes Gewissen.

Er hat an des Landes Mark, die Schlang', sich voll gefressen, gesogen,
Er hat—ein Menschenleben lang!—gestohlen, gelogen, betrogen.”²

¹ My advice to you is to drop the cards and look out for yourself, O minister! Remember that you have to do with four stallions, not four citizens!

² You ask me why he lies sleepless? why in his rage he tears the lace from his pillow? A good conscience sleeps well everywhere, a bad conscience nowhere. He has sucked the blood of his country, gorged himself with its substance ; during a whole long life he has stolen and lied and deceived.

But there are also expressions of hatred and exasperation which we feel belong to another class of society. We actually find the watchman giving frivolous advice to a beautiful young lady who has been married to an old reprobate, telling her how she may best revenge herself upon him. At times his thoughts and reveries take a higher flight. He is leaning on an old cannon, which stands on the rampart, shining and dumb. Once its wheels rolled over dead and living on the field of victory ; once it gave the signal for the dread onslaught, for beside the touch-hole there is an N. surmounted by the imperial crown. Now its voice is only heard when some wretched prisoner has escaped from his dungeon, or on the occasion of his Majesty's birthday, or when a princess is born. "Patience!" cries the watchman to the cannon ; "it may be that ere long thou wilt once more pour thy balls upon the enemy ; but keep silent in the meantime, old veteran, or they will spike thee as they are gagging us." Here the mask is completely thrown off.

After Dingelstedt had left Hesse-Cassel, he published *Nachtwächters Weltgang* ("The Night-Watchman's World Patrol"), in which the poet is no longer the unsophisticated night-watchman—but the cultivated revolutionary. He falls foul of bad kings, of the governments of Hesse-Cassel, Prussia, and Hanover, and of false German patriotism : "What, gentlemen, is a German patriot?—A man who serves the Lord on Sunday and the king on week-days. What are the objects of his desire?—Office, a title, and a ribbon for himself, bread for his lawful offspring, and legitimate sovereigns for his country.—Away with you, German patriot ! The temple is no place for you ! You are a Judas, whose treacherous kiss has been the death of liberty !"

A few months later Dingelstedt was a Privy Councillor and Councillor of Legation—held office, had a title, wore a ribbon. Naturally no one believed in any genuine conversion, and it is not surprising that his conduct was severely, and in some quarters spitefully, judged. The numerous documents relating to his character and life which have

been published of late years (especially Julius Rodenberg's articles in the *Deutsche Rundschau* of 1889-90) throw a more favourable light upon his action than that in which his contemporaries saw it. There was a want of fine feeling about it, it was unseemly, but it was not base. There was nothing wrong in the actual fact of his accepting the post of reader to a cultivated and amiable sovereign, the fault lay in his having so shortly beforehand proclaimed all sorts of democratic and radical principles which he was not prepared to stand by.

He had the true artist's temperament, and yet was distinctly practical; he was pleasure-loving and ambitious, unable to bear permanently the humiliation of being poor and consequently ignored; he was above all else impressed, strongly impressed, by the belief that in following the path he had entered upon he was pursuing a *métier de dupe*. What did he gain by refusing, because of his principles, to accept good appointments and influential positions! What did the world gain by clever men on principle leaving titles, money, office, orders, and posts of honour to the stupid men! Was this the best way to improve matters? His great desire was to play the sovereign in some domain of art, to solve great scenic problems, to direct great theatres, to be the favoured of beautiful women. Was he at all likely to attain it as the exiled schoolmaster, the correspondent of the *Allgemeine Zeitung*? Who would permanently hold in esteem the poor, independent journalist? who would not, in course of time, esteem the influential courtier? Of course there would be an outcry when he accepted the call—if only he had not written that wretched poem to Herwegh!—but what was needed was cool courage, ironical impenetrability, smiling indifference, and the calm superiority which allows one's opponents to bawl till they are tired; and these gifts he possessed.

He became, as every one knows, not only a courtier, but in course of time manager of one court theatre after another—Stuttgart, Munich, Weimar—ending his career as the influential director of the Burgtheater in Vienna.

Heine, who was not strict, but witty, wrote the incomparable poem "Verhohratherei," which begins :

"Verschlechtert sich nicht dein Herz und dein Stil,
So magst du treiben jedweddes Spiel,
Mein Freund, ich werde dich nie verkennen,
Und soll ich dich auch Herr Hofrath nennen."¹

It expresses a mournful understanding of Dingelstedt's conduct, and bitter contempt for the public to whom both he and Dingelstedt addressed themselves.

Any one who desires to get a distinct and correct idea of Dingelstedt's intellectual personality should compare the clever, graphic account of his life, entitled *Münchener Bilderbuch*, with his own cyclus of poems entitled *Ein Roman*. These poems show us far more of his inmost nature than the verses of his early youth. But he had early experienced the mingled feeling of attraction to the great world and contempt for it. In the poem "Krähwinkel," he wrote of fashionable society :

"Sie lügen, sie krakehlen, sie hassen sich bis auf's Blut,
Zum Morden oder Stehlen fehlt ihnen nur der Muth.
Sie möchten gern und wagen's nicht, das heisst denn Recht und Pflicht ;
Die denken können, sagen's nicht. Die Meisten denken nicht."²

Now he tells the story of a society amour. In England, at a ball, the poet meets a lady of Hindoo blood, but English in every other respect. She is spiritually akin to himself, gloomy and cold and weary of life. They fall in love :

"Wir klammerten uns, ob aus Zeitvertreib,
Ob aus Verzweiflung, an einander an,
Sie, ein verlornes, neugebornes Weib,
Ich, ein verlornen, neugeborner Mann."³

¹ If heart and style remain still true,
I'll not object, whatever you do.
My friend, I never will mistake you,
E'en though a Councillor they make you.
(BOWRING.)

² They lie, they squabble, they hate one another with a deadly hatred ; it is only want of courage that keeps them from robbing and murdering. They dare not do the things they long to do, and so they talk much about right and duty. Those that think keep their thoughts to themselves ; most of them do not think.

³ We clung to each other—was it to pass the time, or was it in despair ? she a lost, new-born woman, I a lost, new-born man.

The word "Zeitvertreib" (pastime) is a little too weak, the word "Verzweiflung" (despair) is a shade too strong. There is German puerility in this insistence upon fashionable frivolity and blank despair. So much is certain; the two fall in love. We have plenty of passion, hot and wild—more of sensuality in it than love, voluptuous nights, secret pleasures, and coldly cynical front shown to the world; then separation, farewell, and oblivion; until one day in a conservatory in Amsterdam the decaying smell of a dead lotus-plant makes him feel faint. He is reminded of her, and presses one of the dead leaves to his lips as if it were the hand of a corpse.

Such characters as Dingelstedt significantly illustrate their age, they do not create it. They are not the builders of the palace, they are its gilders. No doubt the work of the gilder first attracts the eye, and attracts far more eyes than the work of the builder, who in laying the foundation of the palace determines its whole construction; but there is also no doubt as to whose work is of the more importance.

These pleasure-loving poets, often disillusioned so young, with no principles except the political convictions of which they sing and boast, and to which they generally prove unfaithful, are of social importance from the fact that they create the opinion of the moment, general political opinion, and thereby accelerate the slow reorganisation of society. But this outward reorganisation is not itself the principal matter; political opinion is not the prime mover. The outward revolution is a result of movements going on much deeper below the surface. Perhaps the most powerful impulse is given by philosophy with its quiet revolutionising of the religious view of life.

In this domain of philosophic agitation there appeared in the summer of 1841 (the year in which Dingelstedt's first book was published, the year following the publication of Herwegh's first) an epoch-making thinker. In the work entitled *Das Wesen des Christenthums* ("The Nature of Christianity") he formulates great thoughts, founds and expounds a philosophy of life which makes its influence

felt in the spoken and written words of all who come after him, all at least whose minds attain their fullest development. Ludwig Feuerbach is the foundation-stone upon which for the next twenty years every one builds, everything is built.

When I say of him that he was great, a great man and a great thinker, I myself resent the platitude. Great is a term which we hear so constantly applied to this, that, and the other thing, that we have come to be unaffected by it. There is not even any very keen appreciation among us of the quality of greatness. The sense for it is deadened by the cold, clammy manner in which the intellectually great are handled by those who write learned treatises on their work. Take up a history of philosophy, and you will find them all arranged and labelled, one looking exactly like the other. There they stand in a row, all treated with the same respect, and regarded with the same interest—Schelling, who was a genius and a charlatan; Trendelenburg, who accepted his appointment from Eichhorn and improved his opportunities after the death of Altenstein; Strauss, who was a second-rate thinker, and a bit of a pedant; Karl Vogt, who was a gifted gourmand; Lotze, who was an excellent professor of philosophy, but nothing more; and amongst the rest Feuerbach, one of a list, possibly labelled as inferior, one-sided men, calling themselves ideal realists or something of the sort. The effect is demoralising.

He was great. This means that there is a wide, open space round him on every side. It means that if we would understand him, we must separate him clearly in our minds from all those men, all those facts that jostle him in lesson-books and hand-books. That he was great means, that he is altogether upon another level. The moment we catch sight of him as he stands there alone, reverence takes possession of us.

Simply natural as he was in intercourse with friends, there was yet something awe-inspiring about the man. Look at that face, in every feature of which there is genius and character—obstinate, energetic character. There is character in the mighty brow, in the small eyes, in the big,

fan-shaped beard. There is power in it all, power and nobility, and manly beauty, stern as though cast in bronze.

Himself a genius, he belongs to a notably talented family; the father one of the most distinguished criminal jurists of Germany; brother, sister, nephew, all gifted. He is born at Landshut in 1804; studies at Heidelberg; turns his attention to theology, first from the orthodox, afterwards from the critical standpoint; then to philosophy, first abstract, afterwards realistic, ever more realistic. He publishes his *Gedanken über Tod und Unsterblichkeit* ("Thoughts on Death and Immortality") anonymously. The book is at first confiscated, but subsequently allowed to circulate. After it becomes known that he is the author, he applies in vain for professional appointments at several of the South German universities, and similar attempts made somewhat later in Berlin, France, Switzerland, and Greece prove equally fruitless, in spite of the support of noted savants. From 1836 onwards he lives a retired life in the country—till 1860 at Brückberg, near Ansbach, afterwards at Rechenberg, near Nuremberg. In his later years it is the life of a hermit. He corresponds with friends of his own class and stamp, and also with men of the people (such as Konrad Deubler of the Salzkammergut), who sometimes understand his writings better and feel them more deeply than the so-called cultivated class. In 1837 he married the love of his youth. It was not without influence on his life that, in the beginning of the Forties, a young girl, daughter of one of his friends, was for a time passionately attached to him, an attachment which he returned.

His only course of lectures was delivered in 1848, at Heidelberg, but not at the university; there he was dreaded and shunned. In 1842 his friends had tried to get him appointed professor at Heidelberg; he at first took kindly to their plan, but afterwards frantically opposed it. "To try to make me a professor and that, too, in the ordinary way, the way in which any blockhead can be made one . . . is to place me on a level with the fools that are posing as professors now, is to insult, to disgrace me. . . . The professor's desk is no place for a man with a head like mine.

Do you know the proper place for my head? Guess! The block: for my brain is as keen and as peremptory as the executioner's sword, and I have no desire, no courage to do any deeds but those for which men risk the loss of their heads."¹ His friend had been advising him rather to call his work *Wesen der Theologie* than *Wesen des Christenthums*. He answers: "I take no interest whatever in the overturning of theology. I concern myself only with great world-entities (*welthistorische Wesen*). . . . One must deal a mortal blow, must deny on principle. To act means to take life—with the determination, if necessary, to give one's own life in return."

This is more resolute language than the poets used; these views are very different from theirs. Saint-René Taillandier animadverted on the fact that Feuerbach, holding such views, did not take part in the revolutionary movement of 1848. Feuerbach answered: "M. Taillandier! When another revolution breaks out and I take part in it, know, to the dismay of your godly soul, that that revolution will be victorious; the last day of the monarchy and the hierarchy will have come. Alas! I shall not live to take part in that revolution. But I am playing an active part in another great and victorious one, the results of which will not be evident till centuries have come and gone. For, according to my philosophy—which you know nothing about and presume to judge without having studied—according to my philosophy, which ignores gods, and, consequently, miracles wrought by means of political measures, space and time are necessary conditions of all being, all thought, and all action. It was not, as has been asserted in the Bavarian Reichsrathskammer, because the Parliament of Frankfort consisted of unbelievers that it was such a complete and shameful failure; as a matter of fact the majority of its members were believers—and surely God, too, respects a majority; it was a failure because it was destitute of the sense of place and time."²

Notwithstanding the number of different stages through

¹ *Briefwechsel zwischen Feuerbach und Christian Kapp*, 1876, p. 176.

² *Wesen der Religion*, p. vii.

which Feuerbach passed in his progress towards realism, notwithstanding all that can with justice be said of the diversity of the positions he took up, his ground-thought, the key-stone of the vaulting upon which the whole rests, is as simple as it is great. It is this: Man cannot be conscious of a being that is higher than himself. If it were possible for man to be conscious of himself—that is, his being or nature—as finite, compared with another being apprehended as infinite, he would by this consciousness limit his own being, *i.e.* deny it. His consciousness would extend beyond the limits of his being, which is impossible, for consciousness is simply the self-affirmation of being.

Instead, therefore, of saying with Hegel: Man's consciousness of God is God's self-consciousness, we are compelled to say: Man's consciousness of God is man's self-consciousness; religion is man's first and indirect self-knowledge.

It is universally acknowledged that the idea, God, can only be formulated by the aid of human predicates—God is love, God is goodness, knowledge, power, &c. The subject here is nothing but the personified predicate. The predicate is the original. What religion really means is this: Love is divine, *i.e.* of absolute worth, deserving of adoration; goodness, knowledge, power are divine.

Hence belief in a God is belief in man as the essential being.

The apparent axiom of religion is: I am nothing, measured with God; its real axiom is: Everything else is nothing measured with me; everything serves my purposes. By means of prayers and miracles, with God as intermediary, I have everything at my disposal. God is the creation of man's desire. The main desire of Christianity being unlimited happiness, bliss, God is the means whereby bliss is attained, or, more correctly, bliss and God are one.

In a word: theology is anthropology, the theological problem is a psychological problem—which Feuerbach has solved in all essentials for all time.

Viewed thus, his life-work is seen in its unity. Though it is not possible to express the whole in a few words, yet

it is easy to feel that it is one single great thought, for which humanity is his debtor.

When a young man stands in the Pantheon in Rome, lost in admiration of its dome, the most beautiful in the world, his most natural thought is: O, like the builder of this temple, to have, were it but once in one's life, an idea, simple and great as that which produced this cupola—to conceive some single fundamental principle, some simple and yet composite formula, capable of expansion to a whole scheme, of dimensions as grand as this firmament in miniature! One such thought, simple in its beginning, stupendous in its development, would give greatness enough to any human life.

Feuerbach's was one of these fundamental thoughts.

XXVII

REVOLUTIONARY POETRY

THE profoundest characteristic of that literature which in the Forties still continued to be known by the name of *Bewegungslitteratur*, is its utter want of connection with official Germany. It is the absence of any such connection that gives it its strength and its freshness. Official Germany is not to be taken here in the narrow sense of German officialdom ; it means all that part of the people—German or any other—which in normal circumstances appears to be the whole people, and as such sets the stamp of nationality on all that is produced by that people, the same stamp which it has set on all that has emanated from it in the past. With what a later period has called *Bildungsphilisterei* (cultured philistinism), the most eminent literary men of the period in question have no connection whatever. There is no corresponding group of personalities and writings in Scandinavian literature. Even the Radical poetry of the Scandinavian students became official in the course of a very few years. The most gifted of the German poets of the day are independent, or make themselves independent, of official Germany, and bear like men the consequences of the position they take up.

Among those who declare their independence, the most interesting figure is Freiligrath, born in Detmold in 1810. Fair, blue-eyed, massively built, and shaggy-maned, he is the true son of Westphalia. His father, a schoolmaster, educated him against his will as a merchant, and to his commercial education and pursuits are to be ascribed his freedom from classical reminiscences, his exclusively modern literary culture, his understanding of the foreign climes and countries with which commerce brings us into communication, and his distinctly modern turn of thought.

Freiligrath is not, like Hoffmann von Fallersleben, his predecessor in the field of political poetry, only a prolific song writer ; he is a genuine, inspired poet. Hoffmann, who had made a study of the old German songs and ballads, and was himself a man of simple, popular tastes, poured forth an inexhaustible stream of polemical verse, directed against the squirearchy and bureaucracy, but he repeated himself with the monotony of the popular poet. Freiligrath wrote comparatively little, but every one of his poems has its distinct individuality. He is influenced by that modern French and English poetry of which he has given us so many admirable translations, and makes his début as a descriptive poet of the Victor Hugo school, but soon develops a distinct literary individuality. He possesses in a very high degree two qualities which are seldom found united, the faculty of picturesque description and intensity of feeling. The former leads him to depict themes from foreign lands, full of glowing colour, the latter displays itself when he sings of home and fatherland. In his revolutionary period his warm feeling became powerful pathos, and his gift of graphic delineation was exclusively devoted to the service of hostility and ire.

In his youth, in Amsterdam (1831), the sea and the shipping made a deep impression on him. In his dreams he followed all the vessels that glided out of the harbour bound for Africa, for India, for Turkey, for America. He was seized by the desire to describe these foreign climes as they appeared in his imagination, and Hugo's *Les Orientales* not only suggested the colours to be employed in the treatment of such themes, but also the metrical form. Freiligrath alone among German poets tried to master the alexandrines beloved of Frenchmen, despised in Germany, and to vindicate their beauty. Strangely enough, in spite of his usually correct ear, he so entirely misapprehended the peculiarity of this metre that he always writes it in pure iambics, a practice which Germans have continued.

He was possessed by the longing to roam—out into the wide world, across the great ocean. Instead of German “garret poetry,” he wrote, in his garret, scenes laid in the

deserts of Africa and the primeval forests of America. He attempted tropical local colouring, which was at times successful, at times unnatural; his linguistic specialty was new and remarkable rhymes, produced with the assistance of resonant foreign words like "Sykomore," "Tricolore," &c. His good verses were like living, his bad, in their lifeless splendour, like stuffed humming-birds.

But this African Freiligrath is not the best Freiligrath. Freiligrath, the Liberal patriot, is greatly his superior. After Herwegh's political challenge had roused him, he took himself to task, tested with simple-minded fairness those sympathies and tendencies of his nature as to which he himself was not yet absolutely clear, and discovered in the depths of his being an unquenchable desire for liberty and a sympathy with the oppressed which on occasion could develop into burning indignation and hatred. His genius chose the revolutionary path, pursued it at full speed, and finally spread its wings and flew. *Marseillaise* after *Marseillaise* came from the poet's pen. O these hymns of 1848! they are enthusiasm itself, the enthusiasm that begets enthusiasm. In the earlier ones we have fierceness, faith, revolutionary piety, fiery sarcasm, the intoxicated jubilation of victory; in the later, noble despair, sublime in its expression.

But the poems which anticipate the Revolution and incite to it are also worth reading. Take, for instance, the volume entitled *Ça ira*, published in 1846. In each of the poems of which it consists a symbolical picture is graphically elaborated. In the first, a ship is setting sail; her name is Revolution, she is the black fire-ship that sends her rockets aboard that hypocritical craft, the Church, and then points her guns at the silver fleet of Wealth. In another we have a symbolical idea borrowed from Thomas Moore: the ice-palace of despotism, which will crack, and break up, and melt away as soon as spring comes. In *Wie man's macht* ("How the Thing is Done") the poet describes the storming of the arsenal of a capital with such infectious ardour, so dramatically and vividly, that we see it all, are ourselves in the thick of the fray. As the Revolution which

he foresees draws nearer and nearer, his poetry becomes more and more up to date. He describes a Rhine steamer, which has the King and Queen of Prussia on board. The steamer is a picture of German society. The company on deck are enjoying the fresh air, the bright sunshine, the beautiful scenery of the Rhine; but down below in the engine-room stand the proletariat, in the shape of engineer and stoker, masters of the volcano that drives the ship onwards. One push, one blow from them, and the whole edifice of which the king is the crown, collapses; the deck is blown to fragments, the flames mount to the clouds—but not yet, thou angry element, not to-day! In such a poem as *Freie Presse* the course of events is anticipated: the insurrection is on the point of breaking out; one day more, and there will be fighting in the streets. Ammunition being short, the owner of the printing works orders his workmen to melt down all the alphabets. And presently the hissing, glowing mass is flowing into the bullet moulds. The times are such that only in the form of bullets can the types emancipate humanity.

The days of Young Germany were over, but now it seemed as if Germany herself had grown young.

Robert Prutz (born in 1816 at Stettin) received that classical education which had been denied to Freiligrath. A critical student of philosophy and history, he wrote upon many subjects, but it is only as a political poet that he has any abiding significance. He was one of the young men who ardently vented their opinions in Ruge's *Hallische Jahrbücher*, the result in his case being banishment. He is the Feuerbachian as poet. His political poetry, from the absolute directness with which it follows its aim, is apt to be somewhat dry and unimaginative, but his sober and yet warm love of liberty attracts us. If you once learn to like him, it will be a thorough liking; you will even highly prize his latest collection of poems, *Aus der Heimath*, a book which has been foolishly condemned as sensual; it cannot be denied that he showed bad taste in dedicating it to his wife.

In his best work, a little Aristophanic masterpiece entitled *Die politische Wochenstube* ("The Political Lying-in

Room"), Zürich, 1843, Prutz, Holberg's warmest German admirer,¹ has succeeded in epitomising the wit, the irony, the endeavour, and the hopes of the younger generation.

It was only natural that a poet with Prutz's classical training should adopt the Aristophanic method, the pity was that he followed it too closely. His play became in consequence a jewel of price for a select circle of readers instead of food for the multitude. It is the production of a young, hopeful dreamer, whose faith in a glorious future for Germany was quite as lively and as strong as the pleasure he felt in demolishing with his sarcasm what was decrepit and decayed; the burlesque figures and conceits stand out against an idealistic golden background because the poet sees the sun of the future rising and shining behind them.

The action passes partly in, partly outside of the house of a doctor who keeps a kind of private lying-in hospital, where young ladies of the upper classes at times take refuge. Of late his business has not thriven. It had flourished when Pietism flourished in Königsberg; much pious embracing had gone on then, which, with God's blessing, had borne fruit; but now that the State Church has set itself to suppress Pietism, his wards stand empty. He will soon be driven to apply for a post on the staff of the Prussian official newspaper; those who are fit for nothing else can always earn their bread in its service. The Doctor's servant, Kilian, who is famishing, asks for food. The Doctor advises him to have his stomach removed, takes out his knife to do the operation, tells him that he will never feel hungry again, and that he will confer an inestimable benefit on humanity if he can show himself as a living proof that the operation is possible. For what is the rock on which virtue splits nowadays? Why did Freiligrath take a pension? Why did Dingelstedt allow himself to be branded. The stomach, and nothing but the stomach is to blame for everything.

In the meantime Herr Schlaukopf (Mr. Sly) has come

¹ The name of one of Holberg's best known comedies is *The Lying-in Room* ("Barselstuen").

on the scene, disguised as a beggar. He declaims some patriotic sentiment, in the style of the *Nibelungenlied*, on the subject of Hermann the Cheruscan, and then asks for a contribution for the statue of that national hero. The Doctor is incautious enough to call the statue a scarecrow, a hideous sentry brandishing a spit, on which Schlaukopf declares that he shall pay for these words by at least twelve years' imprisonment with hard labour. They fight, the Doctor pulls off Schlaukopf's false nose, and thereupon recognises in him the friend of his youth, the quondam socialist, singer of liberty, republican, and regicide, now advanced to the post of "*Wirklicher-geheimer-königlicher Leibspion*" (Real Private Royal Body-spy). They fall into each other's arms, and Schlaukopf tells his errand, but not till he has assured himself that the Doctor holds no awkward or seditious political beliefs. The Doctor, recognising the importance of the man with whom he has to do, falls on his knees and swears that he believes nothing except that crown-pieces are round. Then Schlaukopf divulges the secret: "Germany, our mother-country, the Germany of Frederick and of Luther, the fair-haired queen, is with child."

The Doctor is at first incredulous. Is it not dropsy, the result of all the water-drinking introduced by these new total abstinence associations? No, she is pregnant, and the only surprising thing about it is that the fact has not been announced in the newspapers, which usually inform the public when queens and princesses are in that condition. And now Schlaukopf communicates the joyful intelligence that the Doctor, as an experienced accoucheur, has been chosen to attend Germania; he, and no other, is to deliver her. The Doctor dances for joy, demands that he shall be rewarded with perquisites and an order, requests Schlaukopf to bring the lady—but see, she comes!

Slaves, who represent the enthralled people, bear her in a golden chair. She is fair, with a fat, amiable face, a wide mouth, and eyes of watery blue. All salute and do homage to her as Germania. But from a confidential conversation between her and Schlaukopf we learn that she is

not the person she gives herself out to be. He asks her if she is really pregnant; she replies that he ought to know best, he and the others whom he has introduced to her. It seems that he has taken her from the street and trained her to play her part. She is the official Germania—and she has done everything that her artful masters have ordered her to do, has bowed, and knelt, and pattered prayers at command. And now, at command, she is pregnant. Schlaukopf abuses her, and threatens to beat her; she taunts him and threatens in return to run away and leave him to find another Germania where he best can.

Meanwhile in the darkness of night a stranger has appeared in the street in front of the house, a woman with a harassed, hunted look, who declares that she knows not where to lay her outlawed head. "I," she says, "the legitimate queen, must, like a common vagrant, hide my royal head in the darkness of night, whilst she who has been exalted in my stead and impudently allows herself to be called by my name, sleeps voluptuously on silken pillows. Ye stones, be my pillow! For my people, like their queen, have to lie on stone."

Through the night comes a cry, "Germania!" The woman in the house and the woman on the street answer at the same moment. Wrangling and confusion ensue, the gendarmes arrive, and an attempt is made to discover which of the two has taken a name that does not belong to her. "Not I!" cries the stranger to Schlaukopf. She maintains that he has stolen her name and decked his brazen-faced paramour with it, and concludes: "Shame on you both! I alone am the real, the true Germania!" Kilian finds it impossible to believe that any one so slender and emaciated can be Germania, but the serfs are thrilled to the heart by the sweet sound of her voice. The diplomatic Schlaukopf alone keeps his countenance:

"Allein, so thut ein wenig nur die Augen auf,
Zu sehen braucht Ihr diese da und jene nur,
So ist's ja klärlich, welche hier die Rechte sei:
In Lumpen jene, diese jedoch im seidnen Rock;
Die abgemagert, hungerbleich, ein Schattenbild,

Verbannt zu Bettlern, selber eine Bettlerin ;
Höchst stattlich diese, wohlgenährt, anmuthiglich,
In hoher Herren ehrender Festgenossenschaft,
Ja selbst gesegneten Leibes ist, wie Ihr seht.”¹

To this comparison between her rival's magnificence and her own poverty the stranger answers with dignity :

“ Wohl spotte mein ! In meine Wunde lege du
Die blutbefleckten, diebsgewandten Finger mir !
Auf meine Lumpen speie du, und rühme dich
Weil ich ein armes, heimathlos vertriebnes Weib ;
Du weisst am besten, wessen Hand mein Blut vergoss,
Und wer vom Haupt die Krone mir gerissen hat.
Ihr bautest du Paläste, mir Gefängnisse.
Ihr schmeichelten deine Schergen, mich verfolgten sie—
Dir aber sag ich, Schattenkönigin, o du,
Die du mit Zittern meines Namens dich erfrechst :
Hinweg ! verbirg dich ! Räume du den Platz, der mir
Allein gebührt ! Denn eure Herrscherin bin ich.”²

And the serfs bend low in homage to the woman who comes, not in regal purple, but in rags like their own, saying to each other : “ May not this be the long-looked-for redresser of our wrongs, she who is to break our yoke asunder and awaken the sleeping world with the lightning flash of liberty ? ”

But now the two women are called upon to prove their respective claims. Schlaukopf exclaims : “ It is the legitimist principle we are called on to defend ! ” and proceeds to prompt official Germania. That fat, fair lady, who boasts that she bears the future of Germany in her womb and

¹ To know which is the true Germania, you need but use your eyes. Look first at one and then the other. Is not the one in rags, the other clad in silk ? the one starving and pale, a mere shadow, driven to house with beggars, herself a beggar ; the other stately, plump, and pleasant to the sight, consorting with right honourable gentlemen ; with child moreover, as you plainly see ?

² Yes, mock at me ! Put your pilfering, blood-stained fingers into my wounds ! Spit on my rags, and proclaim me to be a poor, banished, homeless woman. You know best whose hand shed my blood and tore the crown from my head. . . . For her you built palaces, for me prisons. Your menials flattered her, me they persecuted. And you, trembling phantom queen, who have the effrontery to call yourself by my name, away ! hide yourself ! make room for the rightful sovereign ! make room for me !

claims in consequence to be treated with consideration and reverence, repeats a long rigmarole, supposed to be the story of her life: In the gray of eld she lay on bear-skins in the forest, drinking foaming mead and eating beech-nuts and acorns. "Beech-nuts and acorns!" cry the Doctor, Kilian, and Schlaukopf. "It is she." Then she tells how she was sent to school to the priests, had her nose flattened against the crucifix, became *christlich-germanisch*, endowed monasteries, built churches, kissed the Pope's toe, &c., &c., and once more the Doctor, Kilian, and Schlaukopf cry: "It is she!" She tells what a peaceable, governable disposition she developed, how she allowed any one that liked to box her ears, how her loyalty has now reached such a pitch that if her master but whistle, she comes, stands on her hind legs, fetches the stick—"In a word, I am a well-trained poodle." And again we hear the jubilant chorus: "It is she!" She concludes: "God and the king willing, I shall be in the future what I have been in the past. By government order I am now, as you see, with child. O gendarmes, take my part! Recognise me as the one, true, Germania, as the thoroughbred German, and be assured that in return I will bring up my son as a gendarme!"

The gendarmes are of opinion that she has made out a good case, and Schlaukopf is beginning to boast that the vagrant has been silenced, when she in turn lifts up her voice. She does not understand the art of self-praise, she says, nor has she much to praise herself for; the future will show what she is. "I cannot deny," she continues, "that she who stands there is a Germania; she is official Germany, the Germany of the Government, of the Federal Diet; but the Germany of the German people she is not; they do not know her, they do not care a straw for her rotten genealogical tree. If you would know which is the true Germania, ask these fettered serfs!" At this moment the other Germania is seized with violent pains. She suddenly explodes with a loud report and disappears in a cloud of smoke, which, as it gradually disperses, takes the shape of pilgrim monks, of romantic poets who sing

the praises of the holy Middle Ages, of geese who lament that the Order of the Swan is not yet instituted, of moderate Liberals singing the chorus :

“Immer langsam voran, immer langsam voran !
Dass der preussische Fortschritt nachkommen kann !”¹

Then the serfs break their chains, cast themselves on the ground before the poor stranger, and do homage to her as the true Germania, who is still a virgin, but who one day will give birth to the ruler of the future.

The emblematical picture is a very fine, powerful one, and moreover it is true. The German Empire of to-day is not the offspring of the oppressed, divided Germany that was then extolled as pregnant with future greatness ; it is the outcome of the much-despised, the harshly suppressed endeavours after liberty and unity. It is a mistake, however, to have represented the true Germania with no past, with all her power and glory in the future ; though such a break of historical continuity did not in those days seem the impossibility that it does in ours.

One of the truths proclaimed by this Radical polemical poem admits of no controversion, namely, that the official fatherland, the official country, everywhere lays claim to all that the genius of the people in times past has produced, to all their great men, even those whose lives were one constant rebellion against it. It banished, imprisoned, executed them—no matter ; now it wears their portraits next its heart. And the official fatherland claims, and always has claimed, to bear the future in its womb. It not only maintains that the present existence of all and of everything is inseparably bound up with its existence, but that it is pregnant with the new age and is consequently entitled to receive the respectful care that is the due of a pregnant queen. For the thinking men of any people there is, besides this fatherland, another, one that is not recognised, that is often disowned. It does not deck itself with the national colours ; for it the national song is not sung.

¹ Slowly onward, slowly onward in the race !
That Prussian progress may be able to keep pace !

It exists wherever people feel and act in the spirit that has been the spirit of the best of the country's sons. It has the allegiance of all the thinking youth. Those of low degree have more part and lot in it than those in place and power. To it alone the future belongs.

XXVIII

REVOLUTIONARY POETRY

THERE were real poets, aspiring spirits, who did not follow the general trend of literature at this period. There were men like Eduard Mörike (born in 1804), the last scion of the Swabian School, who broke the bounds of its narrow tradition, and in his lyric verse may rather be regarded as an offshoot of the Goethe stem—a genuinely gifted poet, the idyllic, arch, melancholy singer of the inner life, author of the immortal poem, *Denk es, o Seele!* And there were men like Otto Ludwig, the Thuringian, and Friedrich Hebbel, the Ditmarschian, the two most robust originals in modern German literature, who were both born in 1813, and both developed their very dissimilar peculiarities after 1848—two gnarled, leafy oaks standing without the forest's bounds. The only mark of the period in which they were youths is the peculiar defiant gloom which lies deep down in both natures. Specially their own is a kind of melancholy keen-sightedness, inclining towards bold realism. They are the heralds of the realism of a later, unpolitical age. But they have not the characteristic common to all the political poets of their own age—sunny enthusiasm, a natural bias towards public life, towards the radical reform, or, if necessary, the complete revolution of society.

This bias, in combination with the philosophic lucidity due to the influence of Hegel and Feuerbach, is perhaps most remarkably observable in an author whose writings are, undeservedly, beginning to be somewhat neglected nowadays, an author who, dying at the early age of thirty-one, did not live to see the Revolution of March. This is Friedrich von Sallet, a young German officer of extraordinary strength of character, whose solid, comprehensive culture was due to his own unaided efforts. In him the profound

thought of his age is united with its extreme, passionate Liberalism. After his dismissal from the army in 1831, he devoted himself entirely to literature.

His best known work is his *Laien-Evangelium*, a kind of devotional book for free-thinkers, a series of poems in which he gives a symbolical modern interpretation to the various events of the Gospels. He begins each poem with some story or lesson from the Bible, and then proceeds to show the living, eternal kernel in it, and to cast away the historical or mythical husks. The interpretations are at times rather far-fetched, and the employment of but one metre throughout the whole book undeniably tends to monotony. In its general conception the work reminds us of another, older book, Leopold Schefer's *Laien-Brevier*; but the contrast is great between Schefer's comfortable satisfaction with the divine government of the universe, and Sallet's impatient inclination to interfere with the natural course of events. We are also slightly reminded of Rückert's *Weisheit der Bramanen*; but Sallet's wisdom is a wrathful wisdom, no peaceful collection of golden rules of life like Rückert's, but fiery denunciation of deceit and stupidity. In his introductory poem Sallet compares those who had written Oriental poetry before him to the Kings of the East, who offered gold, frankincense, and myrrh to the Light of the world, and then fell back again into their Oriental dream-life. Now, he says, light is once more dawning, thought is once more rousing from their slumber both East and West. In his eager advocacy of his ideals, he is too indifferent to colouring, too Western; his book is spoiled by its too modern, directly didactic tone.

The collection of poems known as *Gedichte* is a much finer one. Here again the political poems are the most important.

He describes a sleeping giant, on whose head and breast foolish dwarfs are disporting themselves. They sit on chairs in his open mouth and pay compliments to each other; spread their tables and dine upon his stomach; declare that it is his duty to sleep—if he does not, they will punish him with pin-pricks. They believe that God has created the

great giant solely that they may disport themselves merrily on the top of him, the truth being that if he were to awake and rise there would be an end of them. The poet himself is tickling the giant's nose with his paper in hopes that he will perhaps sneeze ; that alone would play the deuce with them. He cries : "Awake and see how they are daring to behave ; it will be an easy matter for you to drive them away." And he concludes : "I know perfectly well what the giant's name is, but I have my reasons for not divulging it."

In another poem, *Ecce Homo*, instead of appealing to the people as a people, he appeals to man as man : "There stands the old, grey cathedral, and there the old, fortified royal castle, looking down on wandering humanity passing beneath them, one generation after another. Song is heard from the one, fealty is sworn in the other, from century to century ; we seem, in comparison with them, but insects of a day. And therefore fools preach veneration for these houses of cards. For what are they but card-castles, built for himself by man in his childhood ! He built them, and he can knock them down, and build others in their stead. Heaven and earth are but soft clay, which man can mould as he inclines."

At times Sallet writes in a lighter, more playful tone : "What is the name of the old man to whom people everywhere, but these good Germans in particular, are devoted, though he has never done anything worth doing ? He stands in the pulpit, he drills the soldiers, he administers justice, he lectures at the universities, and his voice carries weight in the councils of the State. Taking a hundred steps to do what could be done with one jump is called in his language 'the good old ways and customs' ; this is what he approves of, but if you produce anything original and great, his wrath is aroused and he scolds and storms till men begin to be afraid of you. He is wanting both in brains and backbone, the old gentleman, and yet he rules almost absolutely, and to oppose him successfully one would need to be as strong as a lion. There is no reason for concealing his name ; it is Old Routine."

Among the *Gedichte* are also clever parodies, such as the one in which the poet attacks the censor, by whom he was perpetually worried :

“Kennst Du das Land, wo Knut und Kantschu blühen,
Den Steiss von Zarenliebe machend glühn,
Wo man das Zeitungsblatt schwarz überstreicht,
Dass preussisch' Landtagsgift in's Volk nicht schleicht,
Kennst du es wohl? Dahin, dahin,
Möcht' ich mit dir, geliebter Censor, fliehn.”

He is even more wroth with the cowardly prophet than with the censor: “Ever so slight a blow with your hand,” he says, “and the mummy falls to pieces, once it has been brought up from the airless subterranean halls to the light of day ; it will stand intact so long as no hand is raised against it.” He is furious with those who declare that things will happen of themselves, that historical evolution, &c., will bring them about. Nothing irritates him so much as to hear people say: “A change *must* come ; things *cannot* go on as they are doing.” “Since the beginning of the world,” he says, “nothing has ever happened of itself.”

He could not, on account of the censorship, attack monarchy directly, but he gives us, in excellent verse, the parable of the bear. Much in the same manner as wolves are kept in the Capitol in Rome, the bear is kept in Berne as the emblem of the city. On this practice Sallet founds his fable: “The people of the Canton of Berne in days of old kept a bear. They let him live on the fat of the land, but they took good care to keep his claws cut in case he should take it into his head to tear them to pieces. When asked to explain what good the bear did them, they answered with surprise: ‘Explain! Why, what should he do! He eats his fill, he moves about majestically, he growls—he is our bear, and that is enough.’ If questioned as to why they kept him, they gave answer: ‘Because our fathers did. If the race were to die out, all would be over with us.’ If any one ventured once again to ask why, they only shouted: ‘Hold your tongue, or we’ll beat out your brains.’”

“One day loud cries were heard throughout the town ; the citizens thronged together—the bear lay dead. He had

died suddenly ; they had no new bear ready to take his place, and everywhere the dolorous cry resounded : ‘ It is all over with the Canton of Berne ! Up and away, brave hunters ! Get us a new bear ! ’

“ In vain the hunters explore the mountains and the ravines ; they cannot find a bear. But in spite of this, wonderful to relate, corn and grapes ripen, fruit grows on the trees—it seems as if nature were utterly indifferent to the woe of Berne. The sun, though it saw the bear lie dead, still rises every morning—the world still stands. What can be the meaning of it ? ”

Witty as the fable is, it will hardly convince any supporter of monarchy of the uselessness of that institution. Sallet only attacks the foolish worship of the supposedly indispensable symbol, without making any attempt to dispute the most frequently employed argument in favour of monarchy, namely, the benefit which results from the withdrawal of the highest of all positions from competition. He puts his whole soul into another poem, *Aut—Aut*, a poem which became a sort of watchword for the youth of the day. Its most characteristic verses are :

“ Die ihr den grossen Kampf der Zeit
Ausfechten wollt, herbei ihr Ritter !
Sprecht, welcher Sach’ ihr euch geweiht,
Sprecht frei durchs offne Helmgegitter !
Entweder—oder !

Für Fürstenmacht, für Volkesrecht ?
Für Geisteslicht, für Pfaffendunkel ?
Republikaner oder Knecht ?
Ja oder nein ! nur kein Gemunkel !
Entweder—oder ! ”¹

And the poem concludes with an allusion to the time now fast approaching when the last on one side or the other with cloven skull will bite the dust.

Sallet did not live to take part in the great, decisive

¹ Ye knights who have made ready to take part in the great battle of the day, lift your visors and speak clearly : On which side are you fighting ? Either—or !

Is it for the power of the sovereign or the rights of the people ? For spiritual light or priestly superstition ? Are you republicans or thralls ? No evasion ! Answer plainly ! Either—or !

encounter for which he so ardently longed. He died in 1843. Not long after his death the storm-clouds begin to thicken and the birds to fly low. We are approaching 1848.

Literature follows in Sallet's path. From all parts of Germany comes the cry: "Let deeds follow upon words!" We hear it not only from the poets of North Germany, the Rhineland, and Switzerland; three poets of far-off Austria, Karl Beck, Alfred Meissner, Moritz Hartmann join in the chorus.

Karl Beck, the son of a Hungarian and a Hungarian Jewess, born at Baja in 1817, first studied medicine in Vienna, but gave that up, devoted himself to literature under the auspices of Gustav Kühne, and produced a succession of poetical works which attracted attention by their faithful and vivid delineation of Hungarian scenery and Hungarian national character. As regards this aspect of his work, Beck may be classed with the Hungarian national poet, Petöfi, a man five years his junior; but as the poet of liberty, he must be regarded as a disciple of Börne—the only one who was of any importance as a poet. Like Börne he is the champion of the Jewish race, of the proletariat, and of political liberty. In his writing we have the Old Testament style and pathos combined with the influence of the newest French and German oppositionist literature. In Austrian poetry Anastasius Grün and Lenau are his immediate predecessors. He had not the culture of a Prutz, but his writing is distinguished by fervid colouring, emotional glow, graphic power, and wrathful enthusiasm. He was, however, one of those who, hailing the outbreak of the Revolution with joy, changed the key-note of their song after the victory of the reaction. After the magnificent revolt of Hungary had been crushed, he addressed a poem to the Emperor of Austria in which he flatters the victor, and entreats him to have mercy on the captive heroes. This poem enraged his old companions in arms. They called to mind that he who was now playing the part of a loyal subject of the Emperor of Austria had, before the collapse, been a republican and a socialist.¹

¹ Cf. Moritz Hartmann: *Reimchronik des Pfaffen Mauritius*. Chap. v. "Apostel und Apostaten."

Alfred Meissner (born at Teplitz in 1822) and Moritz Hartmann (born at Duschnitz in 1821), Bohemia's two best lyric poets, are both inspired by the most ardent desire for political liberty.

It is unfair to allow the unpleasant ending to Meissner's literary career to blind us to his unquestionably genuine poetical talent. It is both pitiable and monstrous that one of Germany's best lyric poets should, after an honourable youth, have descended so low as to buy the manuscripts of an inferior novel-writer and publish them under his own name, but it does not detract from his worth as author of the fine poems which undoubtedly are his own. As specimens of a revolutionary eloquence which was, and with reason, irresistible to the youth of the Forties, read his glowing lines to the memory of Byron and George Sand.

Moritz Hartmann, Meissner's countryman and contemporary, is a figure cast in different metal; there is no flaw in him; he is a hero as well as an unusually gifted poet. No other German poet has loved liberty so faithfully and passionately from his earliest youth to the day of his death, or risked his life for it so daringly and so often.

Hartmann, who was one of the handsomest men it is possible to imagine, was born of Jewish parents in the little town of Duschnitz. The family was of Spanish origin, the name Hartmann being a translation of Duros. Moritz was sent to school in Prague, where, as a boy, he witnessed the banished King Charles the Tenth's melancholy entrance into the town. At the early age of thirteen he emancipated himself from the religious faith of his family, and while still a mere child was deeply affected by the news of the discomfiture of the Polish revolutionists. As a student he became acquainted with Lenau, to whom he devoted himself with the enthusiasm of a boy and a disciple. From his childhood he spoke both Czech and German, and his first book of poems, *Kelch und Schwert* ("Chalice and Sword"), contains abundant indication of his love for the Czech language, which he ranks with Polish, and extols as superior to Russian. But when it comes to the question of Czech

political sympathy with Russia and hatred of everything German, he is entirely the German.

In *Kelch und Schwert* (1845) the Bohemian predominates. The little introductory poem tells us as much :

“Der ich komm’ aus dem Hussitenlande,
Glaube, dass ich Gottes Blut genossen,
Liebe fühl’ ich in mein Herz gegossen,
Lieb’ ist Gottes Blut—mein Herz sein *Kelch*.”

Der ich komm’ aus dem Hussitenlande,
Glaube an die fleischgewordenen Worte,
Dass Gedanken werden zur Kohorte
Und jedwedes Lied ein heilig *Schwert*.”¹

A native of that country from which the emancipating doctrines of Huss have been banished, he feels himself a Hussite, and interprets the old Hussite war-cry, the right of the laity to receive the chalice in the sacrament of the Lord’s Supper, in a modern spirit, almost the spirit of Feuerbach. In a poem on the German “songs of liberty” he tells the lyric poets of Germany that song is not the hammer that will shatter a prince’s heart ; also that liberty is a woman, and not to be won by words alone. He feels for the Poles as if he were himself a Pole. We are made aware that he loves a Polish lady, and that through his love to her he has become in his heart her countryman. The poem, *To C—a*, is one of the most beautiful that sympathy with Poland has produced. Hartmann can at times be prolix and commonplace, but much more frequently he is concise and dramatic. Some of his scenes impress themselves indelibly on the reader’s mind. Read, for instance, *Die Drei*, the poem of the three exiles who meet in a lonely inn on the plains of Hungary. They are sitting silent over their wine in the stillness of night, when some one suddenly raises his glass and cries : “Our country !” Of the three, one is a gipsy, one a Jew, and one

¹ I, who am of the land of the Hussites, believe that I have drunk the blood of God ; love has been poured into my heart ; love is God’s blood, my heart his *chalice*.

I, who am of the land of the Hussites, believe in the word made flesh, believe that thoughts become armed cohorts, that every song is a holy *sword*.

a Pole. They have no country ; they look at their glasses and sit silent as before.

Even more impassioned than his pity for Poland is his pity for Bohemia, "the poor stag that is bleeding to death in the depths of a forest." Nothing is left to the Bohemians but their music, that sweet music which awakes compassion for them everywhere, which sings and sobs and melts men's hearts with its mysterious melodies.

We may say of this first book of poems what the poet himself has said of the following: "Not a song in it but has been kissed on the brow by liberty, the most beautiful and noble of all muses." He already gives frank expression to his hatred of Metternich's Austria, that Austria which in 1848, in his *Reimchronik des Pfaffen Mauritius*, he was to call the Bastille of the nations, within whose walls the silence of death is only broken by the clank of fetters.

The sensation created by *Kelch und Schwert* meant exile for Hartmann. He had, in the first instance, transgressed the laws of Austria by publishing in a foreign town a work which had not been submitted to Austrian censorship. He knew that if he were to return from Leipzig, where he had been living for some time, in intercourse with Kühne and Laube, he was liable to be arrested on the frontier. But he could not resist the desire to see his mother again, and succeeded in making his way secretly to his native town. It was not possible to conceal his presence there ; a traitor betrayed him, and he was obliged, before many days had passed, to make his escape by a back-door while the police were forcing their way into the house. In his *Zeitlosen* there is a set of poems entitled *Heimkehr und Flucht*, in which he describes this youthful escapade, and thus proudly delineates his own character :

" Und als der Verrath mich ausgewittert
Und als die Häscher herangekommen,
Da hat die bleiche Mutter gezittert,
Der Schwester Aug' in Thränen geschwommen.
Ich aber sprach : Die Thränen verwischtet,
Wir müssen scheiden und von einander,
Und da mich rings die Gefahr umzischet,
In Flammen werd' ich zum Salamander.

Ich bin geboren, ich, für Gefahren,
 Sie lauern immer auf meinem Gange
 Wie Wegelagerer in dunklen Schaaren;
 Doch kenn' ich nimmer die Furcht, die bange.
 Ich bin zu Gefahren bestimmt und geboren,
 Sie lieben mich, wie Löwen den Meister.
 Ich hab' sie alle heraufbeschworen,
 Sie dienen mir, wie dem Zaubrer die Geister." ¹

On account of the prologue which he spoke at the Schiller Festival at Leipzig on the 11th of November 1847, a festival which was in reality a demonstration in favour of the liberty of the press, Hartmann was accused of high treason and of offering affront to the Emperor of Austria. In 1848, as soon as the revolution broke out, he hastened to Prague. He and two friends, of whom Alfred Meissner was one, were sent as a deputation to Vienna. He has given an exquisitely humorous account of their audience with Archduke Franz Karl, who received them because his brother, the Emperor, was ill, and who was perfectly unable to understand what they wanted.² When the rabble, during the disturbances in Prague, attempted to storm the Jewish quarter and slaughter its inhabitants, it was Hartmann who rushed to the university, persuaded a body of armed students to accompany him, and with their assistance defended the quarter against the maddened crowd until the grenadiers arrived.³

In the Parliament of Frankfort Hartmann voted with the extreme Left; his aim was the unity of Germany as a republic. He spoke seldom, but attracted much attention; he was known as the handsomest man in the Parliament. Kinkel describes him at this time as a handsome,

¹ The traitorous friend had tracked me down, the minions of the law had come; my mother turned pale and trembled, my sister's eyes were bathed in tears. But I said: "Dry these foolish tears; my time has come and I must go; the flames of danger hiss around me—I become a salamander in their fiery glow."

I was born for danger; dangers, thick and dark, beset my path, yet I know no fear; are they not my destiny? They love me as the lion loves his tamer; 'tis I who have conjured them up, and they serve me as spirits do the magician.

² Moritz Hartmann: *Gesammelte Werke*, x. p. 16, &c.

³ Alfred Marchand: *Les poètes lyriques de l'Autriche*. Hartmann: *Gesammelte Werke*, x. p. 23, &c.

amiable man, with firm convictions ; "the Southern imagination of the Austrian gave him fluency of speech, his German training had given him solidity; with Jewish cosmopolitanism he combined a steadfast patriotism which not unfrequently found utterance in proud words." At first he took part enthusiastically in the proceedings of the Parliament. Afterwards, when these became both tedious and barren, and the assembly showed its incapability of laying any great and lasting new foundation, his disappointment found vent in the witty, impressive *Reimchronik*, a work written in the metre of Hans Sachs. Hartmann, however, was not only a man of words, but a man of deeds. In the engagement in the streets of Frankfort on the 18th of September, he exposed himself a hundred times to the bullets of both parties in his endeavours to arrange a truce. After the revolution had broken out in Vienna, he and Froebel went there as deputies from Frankfort to the provisional government to express the sympathies of the national assembly, and Hartmann entered the army of the revolution as a common soldier. When Vienna was defending itself desperately against the Croats, he one day, with apparently certain death before him, joined a party that were determined to march through a severe fire to gain possession of a mill, and was made officer and leader when the original leader fell. After the fall of Vienna he escaped, thanks to the protection of a lady of high position, who procured him a falsified passport. He returned to his duties in the Parliament of Frankfort, and, when it broke up, went with the protesting party to Stuttgart. There this last remnant of the Parliament was dispersed by force of arms.

All Hartmann's work, including the youthful poetry written before 1848, bears the mark of his resolute character. In the volume, *Neuere Gedichte*, published in 1847, which as a whole is unpolitical, we find in the division *Ost und West* wild omens of the coming European storm—for example, the irate poem to the King of Prussia, in which Hartmann, deprecating Platen's and Herwegh's respectful attitude, cries shame upon him for delivering up

the Poles to the Russian knout, and that other very touching poem, *Hüter, ist die Nacht bald hin?* ("Watchman, is the Night nigh past?"), which is one long sigh of impatient desire for the dawning of the new era.

And now that Bohemia and Hungary, Franconia and North Germany, were lifting up their voices in one great chorus—the voices of thinkers and of poets blending in unison—the youth of the country, as soon as they awakened to intellectual life, were impelled to join that chorus; from the boy on the school-bench to the oldest student, their minds were re-attuned, attuned to the key of revolution. Now they suddenly began not only to imbibe a revolutionary spirit from the works of the revolutionary writers of the day, but to read one into the writings of approved neutral and conservative authors long since dead. At a given moment it became their persuasion that all literature called to arms, even that old classic literature which was living its immortal life in handsome bindings on the bookshelves. A certain frame of mind is the result of our reading of all books.

What had he been, that Schiller whose writings had been put into their hands when they were children? What but a revolutionary, the motto of whose first book was the famous saying that what medicines cannot cure, cold steel cures, and what cold steel cannot cure, fire cures. Did the spirit of his works in any single point harmonise with the royal Prussian or the Austrian imperial spirit? What had Goethe's youthful attitude been but one of Titanic defiance? Did not even the work of his old age, the second part of *Faust*, end with the wish that he could see a free people on free soil? He had loathed the Berlin of Frederick II., would not his detestation of the Berlin of Frederick William IV. be greater still? From the writings of Hegel, who had begun life as a revolutionary and ended it as an ultra-conservative, they drew all the conclusions which he himself had left undrawn. Feuerbach had declared that he would have nothing to do with politics, nevertheless they transposed his philosophic decapitation of the historical state into the region of practical politics.

Yes, the clouds were gathering. In place of the swallows, the heraldic eagles of Prussia and Austria were flying low. The monarchs attempted in vain to exorcise the tempest. Frederick William IV. convened a general Landtag (Parliament) in April 1847. With his convictions he could not do otherwise than open it with a speech in which, in spite of all concessions, real and apparent, he made it clear that he was not prepared to take the decisive step which his people demanded of him.

"No power on earth," he cried, "will make me consent to the exchange of the natural relation between a king and his people for a conventional, constitutional relation; never with my will shall a written paper interfere between Almighty God and this country, rule us with its paragraphs, and supercede ancient, sacred loyalty."¹

The time had come. The assembly demanded annual Parliaments and complete fulfilment of the promises made in 1815 and 1829. Jacoby, Heinrich Simon, Gervinus, and others criticised the king's proposals and rejected them.

Then the storm broke—first in Switzerland, where in November 1847 the Liberal cantons armed and suppressed the Jesuitical *Sonderbund* (league of the Catholic cantons), then with overpowering force in Paris, then in all the German and many of the other European capitals. As thunder in a mountainous country echoes from hill to hill, so the thunder of the revolution echoed from one European country to another in the mad and holy year, 1848.

¹ Keiner Macht der Erde soll es gelingen, das natürliche Verhältniss zwischen Fürst und Volk in ein conventionelles, constitutionelles zu verwandeln, und nun und nimmermehr werde ich es zugeben, dass zwischen unserm Herrgott im Himmel und dieses Land ein geschriebenes Blatt sich eindrängt, um uns mit seinen Paragraphen zu regieren und die alte heilige Treue zu ersetzen.

XXIX

THE REVOLUTION

“ Im Hochland fiel der erste Schuss—
Im Hochland wider die Pfaffen !
Da kam, die fallen wird und muss,
Ja, die Lawine kam in Schuss—
Drei Länder in den Waffen !
Schon kann die Schweiz von Siegen ruhn :
Das Urgebirg und die Nagelfluhn
Zittern vor Lust bis zum Kerne !

Drauf ging der Tanz in Welschland los—
Die Scyllen und Charybden,
Vesuv und Aetna brachen los :
Ausbruch auf Ausbruch, Stoss auf Stoss !
—‘ Sehr bedenklich, Euer Liebden ! ’
Also schallt’s von Berlin nach Wien
Und von Wien zurück nach Berlin—
Sogar dem Nickel graut es ! (Nickel, *i.e.* Czar Nicholas.)

Und nun ist denn auch abermals
Das Pflaster aufgerissen,
Auf dem die Freiheit, nackten Stahls
Aus der lumpigen Pracht des Königssaals
Zwei Könige schon geschmissen. . . .”¹

THUS sang Freiligrath in February 1848, a few days after the revolution in Paris. A long shudder, of pain and at the same time of relief, passed through the whole of

¹ 'Twas in the mountains the first shot was fired—in the mountains, against the priests ! That shot loosened the avalanche—three countries sprang to arms ! Switzerland can already rest on her laurels ; the eternal mountains are trembling to their centres with joy.

The sport soon spread to Italy—Scylla and Charybdis, Vesuvius and Etna broke loose ; explosion upon explosion, blow upon blow ! “ This is becoming serious, my royal, my imperial brother ! ” is the message from Vienna to Berlin, from Berlin to Vienna ; even Nick begins to tremble.

And now the paving-stones are once more torn up, the stones of those streets on to which ere now two kings have been ruthlessly flung by armed liberty.

Germany. It was as if a window had been opened, and air had reached the lungs of Europe. Example, the one power that can do miracles, was forcing the German people to action. They were also impelled by the fear that absolutism would now venture its last move, would declare Germany to be endangered by the revolution in France, and compel the people of Prussia and Austria to take up arms against the French republic.

In Austria intolerance had gone as far as it could go. In 1846 Metternich's government had actually placed the *Herzensergüsse* of the Emperor Joseph II., collected and published by a banished patriot, on the list of contraband books. And now the disturbances in the Austro-Italian provinces, which were endangering the credit of the state and the industries of the country, brought dissatisfaction with Metternich's rule to a climax. The decisive defeat he had met with in Switzerland, namely, the collapse of that Jesuitical "Sonderbund" which with all his might he had supported against the Radicals, had given the last blow to men's faith in his invincibility. In one of the provinces of Prussia, Silesia, bureaucratic misgovernment had just produced terrible consequences. Typhus, the result of starvation, had raged for months among the miserably poor industrial population before those in power had made any attempt to remedy the state of matters. Hundreds of dead and dying lay by the roadsides. In the cold of January, poor, solitary wretches starved in their hovels, and naked children pined to death beside the corpses of their parents; no one came to their aid, for the ignorant local authorities had, in order to prevent the spread of infection, made it a punishable offence to enter any infected house. All this time the government officials only appeared to collect the taxes, which they did with harsh regardlessness of circumstances; and when the Governor was attacked because no remedial measures had been taken from August 1847 to the end of January 1848, he answered that no formal appeal for assistance had been made.

In such circumstances the political leaders of the middle classes found it an easy matter to rouse their own class to

action, and the working classes, hoping to improve their position, and exasperated by arbitrary police regulations, everywhere followed in the footsteps of the middle classes.

It is difficult for the present generation to enter into the feelings of the men of 1848. The frame of mind which prevailed in Denmark at that time cannot be regarded as typical. There, as elsewhere, it undoubtedly was the instinct of national self-preservation and pride that asserted itself. But whereas the other countries rose in revolt against hereditary rule and coercion, in Denmark a revolt was suppressed by the power of the hereditary monarchy and of insulted national feeling. There was no thought of revolution in the minds of the Danes; it was for old rights they fought, not for new ideas.

Everywhere else in Europe the oppressed peoples revolted. It was long since anything but evil had fallen to their lot, since they had witnessed the triumph of anything but wrong, use-and-wont, and falsehood. Actual and detestable had with them come to be almost synonymous terms. But they had a faith that could remove mountains and a hope that could shake the earth. Liberty, Parliament, national unity, liberty of the press, republic, were to them magic words, at the very sound of which their hearts leaped like the heart of a youth who suddenly sees his beloved.

The aspiring spirits of the generation of to-day do not feel thus. They know that stupidity is a ferocious animal, and the hardest of all to kill—that cowardice, the agile slave that stands at the beck of power, is as strong as courage itself when there is any question of defending ancient privilege—that what is known by the name of progress is a feeble snail. The simpleton in the fable bought a raven that he might see for himself if it was true that ravens live for two hundred years. The friends of progress in our days know beforehand that all the raven-black lies and raven-trickeries of all the privilege-rookeries, great and small, will outlive them—for how many hundred years they cannot tell. At a rare time they have seen good victorious, but never have they heard it acknowledged that it is *their* good which has triumphed. They have always seen truth first

abused, then if possible killed—if that proved impossible, maimed and recognised. Therefore they have little hope. Many of them, indeed, have killed hope in their own breasts, as we kill a nerve that gives us too much pain. They have been disappointed too often.

The men of 1848 had never relinquished their hope in the future. They had been oppressed, and they had suffered so long that they had grown accustomed to see brute force and hypocrisy triumphant, accustomed to live in a sort of spiritual twilight. But they believed in the coming day. And now, suddenly, they saw it. First a gleam, then a ray, then a flame, then the whole horizon, as far as the eye could reach, a sea of light. For the first time they heard loud, ringing voices proclaim liberty to be the right of the people, without a voice raised in opposition; and for the first time, with wondering eyes, they saw power, that hitherto immovable mass, the giant bearer of oppression and falsehood, begin to stir like some gigantic elephant, writhe and turn and shake itself, throw off its riders, and move ponderously in the direction of the high-spirited, ardent friends of liberty, the men of the new day, who stood ready to fling themselves on its back and force it to trample down all the ancient abuses.

For the younger men especially it was a moment without compare, a sight that intoxicated them, that drove them wild. They shouted, they sang, they rejoiced, and in their wild exultation they felt it a necessity to act, to risk all, to give their lives if need be—anything, everything, except be behindhand in greeting and ushering in the dawning day of liberty.

True it is that democratic illusions held high revelry; true it is that there prevailed a touchingly naïve belief in the infallibility of popular instincts; and true it is that the ability of theorists to settle practical difficulties was greatly overestimated. But the first impulse was irresistible, the original instinct was correct. Those who really possessed capacity became leaders, took the command without any fuss or parade, and were obeyed, not because of their outward authority, but because their real superiority was felt by all.

The score of students who commanded on the barricades in Berlin may be given as an instance. Many a so-called very ordinary man for a few days of his life showed himself to be a hero. During the first months some of the finest qualities of humanity displayed themselves and shone with astonishing lustre.

It was in Austria that the revolutionary movement began, immediately after the arrival of the news of the Revolution of February in Paris. A speech made by Kossuth in the Hungarian Parliament on the 3rd of March, demanding constitutional government for all the provinces of the Empire, inaugurated the revolution both in Buda-Pesth and Vienna. On the 11th of March a similar demand was made by the Czechs in Prague, and before this, on the 6th of March, the Austrian Industrial Union had presented a petition to Archduke Franz Karl, the presumptive heir to the throne, requesting Metternich's dismissal, and also demanding liberty of the press, the right of voting supplies, of taking part in legislation, &c.

On this followed what has been called the petition storm. Every day, every hour new petitions to the Emperor poured in. On the 12th of March the students held a great meeting at the University, the result of which was also a petition to the Emperor, demanding liberty of the press, religious liberty, and liberty of instruction. The Emperor received the deputation the following day, but gave an undecided answer. In these unforeseen circumstances the 13th of March, the opening day of the Lower Austrian Convention of the Estates, arrived and found the Government unprepared. The populace crowded into the enclosure of the assembly hall, where Kossuth's speech was read aloud amidst excited rejoicings and shouts of "Hurrah for the constitution!" A party forced their way into the hall and began to smash the furniture and throw it out on to the heads of the soldiers; even Archduke Albrecht, who was in command, was struck by a block of wood. Then the order was given to fire, and the first Revolution of Vienna broke out. The Italian troops fired, but the Austrians unscrewed their bayonets amidst the joyful shouts of the

crowd. At the Castle the gunners, instead of shooting, placed themselves in front of their guns—as we read in one of the poems of the day, Rick's *Das Lied vom braven Kanonier* :

“ Vor der Burg in glühender Front,
Des blutgen Befehls gewärtig,
Vor der Burg in glühender Front,
Da stehn die Kanonen fertig.
Schon zittern die Thore, sie brechen schier,
Jetzt gilt's, du braver Kanonier !

Und du trittst vor die Mündung hin,
Als wolltest du fesseln den Würger—
Und du rufst mit begeistertem Sinn :
Erst mich ! dann den wehrlosen Bürger !—
Dann schweigt das Commando, beschämt vor dir.
Hab Dank, du braver Kanonier ! ”¹

Towards evening it became clear to Metternich that no concessions would now avail. He who for forty years had led the policy of Austria hurriedly gave in his resignation and made his escape in disguise in the imperial laundry cart. At nine o'clock the same evening the troops were withdrawn from Vienna (exactly a week before the same thing happened in Berlin), and citizens and students mounted guard everywhere. The arsenal was opened, and in one day arms were served out to 25,000 men.

There was some severe fighting in the outskirts of the town. So fiercely resolute were the populace that, all unarmed, they pressed in upon and disarmed two companies of grenadiers who were defending the entrance to Metternich's villa. Those who resisted were trampled under foot.

That same evening the abolition of the censorship and liberty of the press were publicly announced. The intimation produced a feeling of intense relief—it was as if a gag had been removed from the mouth of the nation.

¹ In front of the castle in threatening line stand the cannon, awaiting the word of command—the gates are shuddering and yielding—the moment has come, brave gunner !

Forward to the muzzle he goes, as if the order had been to stop the mouths of the destroyers ; fearlessly he cries : “ First me, then the defenceless citizen ! ”—No farther command is given. Thou hast shamed them ! All thanks to thee, brave gunner !

The newspapers, as a matter of course, instantaneously began to give expression to the popular political ideas. It had hitherto been impossible to treat even in poetic form any subject with a social or political tendency; Austria had resembled a forest where the voices of the birds were silent. Now suddenly pipe and call, whistle and song, were heard from every bush and tree, a mighty and confused chorus.¹

Poems of liberty were published in all the languages of Austria—German and Czech, Slavonian and Croatian, Hungarian, Polish, and Italian. So eager were men to make use of their new liberty that a whole bevy of poems, superscribed *Erstes censurfrees Gedicht* ("First poem printed after the abolition of the censure"), appeared simultaneously.

The one generally accepted as the first is Frankl's *Die Universität*. During the night between the 14th and 15th of March, one of the professors, fearing an outbreak of the prisoners, requested the armed students to despatch a guard to one of the prisons. Twenty students were at once sent, under the command of Ludwig August Frankl. Whilst he stood on guard that young man gave expression to the feelings of the day in the song:

"Was kommt heran mit kühnem Gange?
Die Waffe blinkt, die Fahne weht,
Es naht mit hellem Trommelklange
Die Universität.

.
Das freie Wort, das sie gefangen,
Seit Joseph arg verhöhnt, verschmäht,
Vorkämpfend sprengte seine Spangen
Die Universität."

In 1890, on his eightieth birthday, Frankl published a large volume of able poetry; during his long life he has been an unusually productive poet and writer of biography; he has been presented with the freedom of Vienna and of three other European and Asiatic towns; but this song, of

¹ Frhr. von Helfert: *Wiener Parnass im Jahre 1848*.

which in course of time at least a hundred thousand copies were printed, was what founded his reputation.

It was not, however, really the first poem printed after the abolition of the censorship, for on the previous night Castelli had written his song of the *Garde-National*. In the German language alone there are three or four poems which lay claim to the same distinction. One of these is the song of the Vienna student brigade, *Erwacht, erwacht o Brüder! Ein grosser Morgen tagt* ("Awake, awake, O brothers! a great morning is dawning"), and another is Fr. Gerhard's *Die freie Presse*, which begins:

"Die Presse frei! Die Glocken lasst ertönen
Und läutet Jubel überall!
Und ruft's hinaus zu Deutschlands fernsten Söhnen
Die Presse frei, erstürmt der Freiheit Wall!"¹

Simultaneously with these poems, which express such an innocent, exuberant delight at being able to speak and write without restraint, there appeared others full of the most childish gratitude to the weak-minded Emperor. In them he is "the good Emperor," "our good Ferdinand," &c., &c. People were ready to forget immediately that every single concession had been, not granted, but forcibly extorted, or else they believed naïvely that this was the way to make their late oppressors forget it. In one of the many songs in praise of the Emperor we read:

"Heil dir, mein Kaiser! in all der Lust
Zu der sich dein Volk ermannt hat,
Sei Dir vor Allen ein Heil gebracht,
Den es immer als edel erkannt hat."²

On the 16th of March the Hungarian deputation, 150 magnates with Kossuth at their head, rode into Vienna, through the Prater, welcomed with deafening cheers and showers of flowers. That day the number of armed citizens

¹ The press is free! Peal the bells! sound the glad tidings far and wide! Proclaim to the farthest-off of Germany's sons: The press is free, the ramparts of liberty are stormed!

² All hail to thee, my Emperor! Full of joy in their accomplished work, thy people greet thee, whom they have always known to be of noble mind.

had risen to 60,000. In the afternoon a herald appeared on the balcony of the Castle and read the following proclamation: "We, Ferdinand the First, by the grace of God Emperor of Austria and King of Hungary and Bohemia, of Lombardy and Venice, of Dalmatia, Croatia, Slavonia, Galicia, Illyria, &c., have now, in agreement with the wishes of our faithful people, decided to take certain steps." On this introduction follows the announcement of the liberty of the press, the formation of the National Guard, and the convention of an assembly of deputies for the purpose of drafting "that constitution which we have determined to bestow on our country."

Saphir sang:

"Schwert aus der Scheid, aus dem Herzen das Lied !
 Stimmt an das Lied der Lieder !
 Jauchzend ertön' es durch Reihe und Glied,
 Jauchzend durch jubelnde Brüder !
 Blank wie die Waffe und hell wie der Stahl
 Klinge das Lied von der Garde-National."¹

Even the mocking-birds, we see, on this occasion ceased from mocking and found voice to join in the universal chorus. In the persistent employment of the French word, *Garde Nationale*, we have an example of the importation and imitation which so largely characterised the movement.

In turning over the pages of a collection of the German political poems, several thousand in number, which were published in 1848 in Vienna alone, we come upon many unknown names, but also upon almost all that were well known at that time and on many that were destined to become famous. We are struck by a poem of Bauernfeld's, *Wien an die Provinzen*, weak from a literary point of view, but significant from its indication of the first sign of reaction, namely, an attempt made in the provinces to shake off what was called the tyranny of the capital; in other words, to counteract the influence of the example set by victorious, free Vienna. Friedrich Uhl, at a later period

¹ As your swords leap from their scabbards, let a song, O my brothers, come from your hearts ! Let the song of songs resound through your rejoicing ranks—bright as burnished armour, clear as ringing steel, the song of the Garde-National !

editor of the *Wiener Abendpost*, the official organ of the Government, writes a lament for the fallen revolutionary heroes:

“ Das schwarze Band, den schwarzen Flor
Lasst in den Lüften wallen,
Den Todten singt ein Klagelied,
Die für die Freiheit gefallen.”¹

There are poems to Lenau, the most popular of living Austrian poets, bewailing that the singer of liberty is now insane and silent, his ears deaf to the victors' joyful shouts. Richard Wagner, as yet unknown to fame, sends a “ Greeting from Saxony to Vienna ”:

“ Ihr habt der Freiheit Art erkannt ;
Nicht halb wird sie gewonnen ;
Ist uns ihr kleinstes Glied entwandt,
Schnell ist sie ganz zeronnen.
Dies kleinste Glied ist unsre Ehre,
Ehrlos ist, wer es lässt,
Mit hellen Waffen, guter Wehre,
Drum hieltet Ihr es fest.”²

Amongst the writers of serious poems we find names like Grillparzer and Hebbel ; Saphir and Dingelstedt write mock-heroic elegies on the last of the censors, both of them parodies of Schiller's *Nadowessische Todesklage* ; and there are no end of satiric thrusts at the King of Prussia, who, curiously enough, was considered to have acted heretofore in a more reactionary spirit, and now to be granting concessions more unwillingly than the Austrian Emperor.

Since the beginning of March Berlin had been in a state of the wildest excitement. Directly after the Revolution of February the *Kreuzzeitung* published an article advocating war with France. It awakened extreme anxiety ; people asked each other if long-suffering Prussia was actually to be compelled to take up arms against the French Republic.

¹ Let the black draperies flutter in the wind, and let a sad lament resound for those who have laid down their lives in the cause of liberty.

² Ye have rightly understood the nature of liberty ; we cannot half possess her ; if we but let her little finger be taken from us, she will soon be gone. That little finger is our honour. Who lets that go knows not what honour is. Therefore with strong arms and good swords ye have defended it.

It was in these days that all Germany began to deck itself in black, red, and gold, the colours symbolising unity and liberty. Freiligrath wrote of them :

“ In Kummerniss und Dunkelheit
 Da mussten wir sie bergen,
 Nun haben wir sie doch befreit,
 Befreit aus ihren Särgen ;
 Ha, wie das blitzt und rauscht und rollt !
 Hurrah, du Schwarz, du Roth, du Gold !
 Pulver ist schwarz,
 Blut ist roth,
 Golden flackert die Flamme ! ” ¹

On the 7th of March the first great public meeting was held at In den Zelten. It was resolved to present an address to the King, demanding that he should immediately convene the Landtag and grant a constitution. The address ended with the words : “ No war with France ! Lawful liberty in our own country ! Fraternal union of the whole great German nation ! ” On the 12th of March a regiment of cavalry charged the crowds at In den Zelten and dispersed them, but they collected again in town, built barricades, and attempted to seize a gunsmith’s shop in the Jägerstrasse. Two men were killed in front of the Opera House. Under the windows of the Castle the people shouted “ Liberty ! Liberty of the press ! ” and insulted the sentries. On the 14th of March a general Landtag was summoned. So far things had been managed on the whole peaceably ; but on the 15th of March the soldiers, who were worn out with night-watching, and with having to hold themselves in constant readiness in the barracks, began to behave roughly to the crowd, to strike with the butt-ends of their guns, &c. Small barricades which some boys had erected at the corner

¹ In secret hiding-place and gloom
 Long time we have concealed it ;
 But now at last the day is come,
 The day that has revealed it.
 Ha ! how the smoke is round it rolled !
 Hurrah ! thou Black and Red and Gold !
 Powder is black,
 Blood is red,
 Golden glows the flame ! (JOYNES.)

of the Kurstrasse and the Gertraudenstrasse were charged by the Cuirassier Guards from Potsdam, and the boys were cruelly handled.

At one o'clock on the 18th of March a royal proclamation was read in front of the Castle. It declared that Germany was to be from henceforth not a federation of States, but one federated State (Staatenbund—Bundesstaat), with a common Parliament, a common army, free-trade, liberty of emigration, and liberty of the press. At the end of each sentence the crowd answered with thundering hurrahs. Cries were heard of "Away with the soldiers!" and some stones were thrown. The famous General von Pfuel, who was in command, forbade the soldiers to fire, ordered the dragoons to dismount, and praised the discipline they showed in obeying at once, furious as they were. When the town seemed quiet he went home for a short time.

During his absence, in consequence of an order given, no one knows by whom, though the embittered populace during the following days laid the blame of it on the Prince of Prussia, the future Emperor William, a regiment of dragoon guards arrived. The crowd shouted "Away!" The dragoons wheeled round, and the crowd were beginning to cry "Bravo!" when suddenly the soldiers charged in amongst them with naked swords. At the same moment a battalion of infantry marched out at the Castle gate, drew up in line, and also charged with levelled bayonets. Some shots were fired—possibly by accident. With loud shrieks the crowd instantaneously dispersed. Only a moment before joy had been at its height; strangers had been embracing each other, waving their hats, and shouting "Hurrah for the King"; now, as if at a preconcerted signal, barricades sprang up, as they had done in Vienna, over the whole town. There were two hundred of them, built of paving-stones, gutter-planking, and carts. The town was a camp. Men fired on the troops from every roof; those who could not get guns, threw stones. Every axe, every thick stick became a weapon.¹

¹ *Des deutschen Volkes Erhebung im Jahre 1848, sein Kampf um freie Institutionen und sein Siegesjubiläum. Von J. Lasker und Fr. Gerhard. Danzig, 1848.*

The roofs were torn off corner houses, and paving-stones were carried up in baskets. The students met, armed, in front of the University, fastened tri-coloured cockades in their caps, and proceeded to man the barricades. Powder and shot, axes and iron bars, were provided by the merchants. On the evening of the 18th, the artillery opened fire in the Königstrasse. The King looked on from the windows of the Castle, incensed by the deputations that came entreating him to withdraw the troops, but at times condescending to jest; what specially annoyed him was the sight of the tri-coloured flags waving on the barricades. He was ready, he said, to concede much to entreaty, nothing to illegal violence.

Varnhagen, in his Diary, describes what he saw and heard from his windows that night: "A small body of citizens under trusty leaders held the streets, doubly watchful because their numbers were so few. For a number of hours absolute darkness and silence prevailed; then, towards morning, the sound of far-off drums was heard; troops were evidently approaching. The citizen combatants were instantly on the alert; we could hear them whispering. A youthful voice gave the word of command: 'To the roofs, gentlemen!' and every man went to his post. This calm, determined command, given with noble simplicity, rang terrible and yet inspiring through the darkness. One felt the dangers which those who obeyed it were braving, for the general resistance was becoming weaker, and it seemed as if they were doomed, after a fruitless struggle, to meet an ignominious death, either by a fall from the roof, by the soldiers' bayonets, or by the hand of the executioner." Varnhagen concludes: "The heroic courage and determination of these daring youths was most undoubtedly worthy of all admiration"—weighty words, coming from the pen of an old, experienced officer.

On the night between the 18th and 19th of March, wherever barricades were being erected or repaired, the windows were illuminated. But the moment troops entered the street all was darkness. The soldiers hewed and sabred right and left in the houses which they entered, and showed

mediæval brutality in their treatment of prisoners. Towards morning the arsenal of the Garde-Landwehr regiment was captured by the insurgents; they found that the locks of the guns had been destroyed, but all the smiths of the quarter set to work and repaired the damage.

At last, in the course of the morning, a royal proclamation headed *An meine lieben Berliner!* was circulated, in which an attempt was made to explain the events of the day before as being the result of an unfortunate misunderstanding. "It had been necessary to clear the square in front of the Castle with cavalry, ordered to advance at a walking pace and with sheathed swords (*im Schritt und mit eingesteckter Waffe*); two infantry muskets had about this time gone off by accident, fortunately injuring no one; a company of evil-disposed individuals, chiefly strangers, had taken advantage of this unfortunate occurrence to stir up ideas of revenge in the minds of the excited crowd; the troops had used their weapons, but not until driven to do so by being repeatedly fired at. The King promises that the troops shall be withdrawn from Berlin, and concludes with the hope that both parties will forget what has happened.¹

Meanwhile the struggle raged on with frightful exasperation on both sides. In treating with the deputations that waited on him on the morning of the 19th of March, the King attempted to make his promise of withdrawing the troops conditional on the dismantling of the barricades. But in the end everything was conceded — change of ministry, release of the prisoners taken during the night, and withdrawal of the troops. Amidst the shouts of the rejoicing crowd, to muffled beat of drum and Chorale-music, the soldiers were marched off to Potsdam, feeling that they had sustained a deadly insult at the hands of their royal commander-in-chief.

An enormous crowd thronged to the Castle, partly con-

¹ Eine Rotte von Bösewichtern, meist aus Fremden bestehend, die sich seit einer Woche, obgleich aufgesucht, doch zu verbergen gewusst haben, haben diesen Umstand im Sinne ihrer argen Pläne durch augenscheinliche Lüge verdreht und die erhitzten Gemüther von vielen meiner treuen und lieben Berliner mit Rachedgedanken um vermeintlich vergossenes Blut erfüllt und sind so die greulichen Urheber von Blutvergiessen geworden.

sisting of those who hoped by the force of numbers to exercise pressure on their vanquished rulers, partly of curious idlers ; all the funeral processions from the streets where there had been fighting also made their way there. The corpses were borne on biers, or, where the numbers were too great, conveyed in open waggons, decorated with flowers, ribbons, and scarves, the corpses too being decked with flowers.

Every available space in the neighbourhood of the Castle was closely packed. The crowd demanded to see the King. With a pale face he stepped out on the balcony. "Set the prisoners free!" shouted the crowd, and he was actually obliged to order the release of all those who were confined in the cellars of the Castle. The next proceeding was the carrying of many of the most severely wounded insurrectionists into the Castle, where their wounds were dressed. Now the funeral processions began to arrive, a sight by which the crowd was thrown into a state of the wildest agitation. Whilst the corpses were being carried into one of the apartments on the first floor of the Castle, one orator after another addressed the people. The speech which met with most approval was one made by Karl Gutzkow, the refrain of which was "general arming of the citizens." This the newly appointed ministers, who were moving about among the crowd, vainly attempting to pacify them, were loth to concede, but they were soon compelled to do so, for a scene which occurred at this juncture made it impossible to resist the demands of the people.

A new funeral procession arrived—four corpses were borne on flower-decked biers through the crowd, their bloody wounds exposed to view for the purpose of rousing the beholders to revenge. The biers were deposited below the King's balcony, and the bearers raised a wild shout of "The King! The Queen!" which found a thousand-fold echo among the crowd. Two of the new ministers, Schwerin and Arnim, tried in vain to gain a hearing ; their voices were drowned in the cry of "The King! The Queen!"

When the King and Queen actually appeared on the balcony the people's frenzy knew no bounds. The King

attempted to speak, but the bearers held high the biers with their bloody burdens, and the crowd yelled "Off with your hat!" And as each corpse was carried past the King was obliged to uncover.¹ In Freiligrath's grand poem, *Die Todten an die Lebenden*, written in the following year, the year of disillusion, we read :

"Die Kugel mitten durch die Brust, die Stirne breit gespalten,
So habt Ihr uns auf blutgem Brett hoch in die Luft gehalten !
Hoch in die Luft mit wildem Schrei, das unsre Schmerzgeberde
Den, der zu tödten uns befahl, ein Fluch auf ewig werde !
Dass er sie sehe Tag und Nacht, im Wachen und im Traume—
Im Oeffnen seines Bibelbuchs und im Champagnerschaume !
Dass wie ein Brandmal sie sich tief in seine Seele brenne :
Dass nirgendwo und nimmermehr er vor ihr fliehen könne !
Dass jeder qualverzogene Mund, dass jede rothe Wunde
Ihn schrecke noch, ihn ängste noch in seiner letzten Stunde !" ²

On the 21st of March, at noon, the King rode out at the Castle gate with a black, red, and gold band on his arm, and himself distributed black, red, and gold favours. He was followed by the royal princes and the Ministers, who were in despair at the humiliating proceeding; at his side rode a veterinary surgeon, Urban by name. One of his generals had in vain attempted to dissuade him from taking this step. He answered : "Non, non, c'est décidé, nous allons monter à cheval." Presently he drew rein and spoke as follows : "I am usurping no man's right when I declare that I believe myself called to be the saviour of the unity and liberty of

¹ *Des deutschen Volkes Erhebung*, p. 54. Varnhagen: *Tagebücher*. Adolf Streckfuss: *Erinnerungen aus dem Jahre 1848*; *Der Zeitgeist*, 1889, Nr. 51.

² With bullets through and through our breast—our forehead split with spike and spear,

So bear us onward shoulder-high, laid dead upon a blood-stained bier ;
Yea, shoulder-high above the crowd, that on the man that bade us die,
Our dreadful death-distorted face may be a bitter curse for aye ;
That he may see it day and night, or when he wakes or when he sleeps,
Or when he opes his holy book, or when with wine high revel keeps ;
That ever like a scorching brand that sight his secret soul may burn ;
That he may ne'er escape its curse, nor know to whom for aid to turn ;
That always each disfeatured face, each gaping wound his sight may sear,
And brood above his bed of death, and curdle all his blood with fear !

(JOYNES.)

Germany—that unity and liberty, based on a free constitution, I will defend with the aid of German loyalty.” At the University he called for the professors and students, and said to them: “Schreiben Sie sich’s auf, meine Herren! Write down my words to you, for they are for posterity. I place myself at the head of the German nation; with its unity and liberty the existence of Prussia is henceforth inseparably bound up. Write that down!” At the arsenal, when he was again pouring forth promises, a piercing voice suddenly cried: “Don’t believe him, he is lying; he has always lied, and he is lying now. Tear me in pieces if you like, but I say he is lying—don’t believe him!”

In Vienna, a few days later, the following poem appeared:

“PREUSSISCHE MISSVERSTAENDNISSE.

Im grossen ungläubigen Altberlin sind nun die Wunder zu Hause,
Da wird geschossen, gestürmt, gebrannt zwei Tage ohne Pause,
Bis tausende liegen im rothen Sand. Den König betrübt die Wendniss:
Die Flinten gingen von selber los. Das war nur ein Missverständniss.

Durch’s grosse, ungläubige Altberlin gehn wunderbare Witze,
Ein König hüllt sich in Schwarz-Roth-Gold und stellt sich an Deutsch-
lands Spitze,
Ein König wird Ober-Demagog mit deutsch—einheitlicher Sendniss,
Doch Deutschland lacht und ruft mit Macht: Das ist ein Missverständ-
niss.”¹

Another poem that bears witness to the irritated, sarcastic feeling provoked by the events of these days is entitled *Erlkönig*, and begins:

¹ PRUSSIAN MISUNDERSTANDINGS.

The big, incredulous town of Berlin has become the home of miracles. For two whole days they have been shooting, storming, burning there without a pause; thousands are lying in the bloody dust. The King is distressed by what has occurred; he says: “The guns went off of themselves; the whole has been a misunderstanding.”

In the old, incredulous town of Berlin strange tricks are being played; a King decks himself in black, red, and gold, and declares himself to be the leader of Germany, the arch-demagogue, chosen of heaven to bring about German unity. But Germany only laughs and shouts: “This is a misunderstanding.”

“ Wer schießt noch so spät auf's Volk ohne Wehr ?
Es ist ein König mit seinem Heer.
Er hält sein Volk so treu im Arm,
Er fasst es so sicher mit seinen Gendarmes.

O Bürger, o Bürger, o hörst du nicht
Was Erbkönig in der Zeitung verspricht,” &c.

The Revolution of March in the capitals of Germany did not call forth any particularly fine poetical effusions ; it gave rise chiefly to street songs, inflammatory and ephemeral verse ; but the counter revolutions, the terrible re-capture of Vienna in October and of Berlin in November 1848, inspired a whole host of fine poems. The poets also found inspiration in the martyr deaths of individual liberationists, who either fell in fight or were murdered judicially after the suppression of the revolution. The insurrection of Hungary, too, with its suppression by the Russian army, awakened a sympathy which found expression in touching poems.

The enthusiastic ecstasy in Vienna was of short duration. The democrats did not consider the free constitution free enough. A central political committee was formed as a sort of check on the government. The existence of such a body was declared to be illegal, but popular pressure compelled the government to retract this declaration and to suspend the constitution. In the beginning of May the Emperor fled to Innsbruck. An attempt was made to disband the student brigade, but as this led to a renewal of barricade fighting, the ministry were obliged to desist. The Emperor returned in August. During all this time the capital was in a most excited state ; the revolution had put a stop to every kind of business, and the want of employment increased discontent and restlessness. A deep impression was made by the intelligence of the events of June in Paris, Cavaignac's victory being regarded as equivalent to the suppression of the revolution in France. About the same time came the news that Jellatschitsch, the Ban of Croatia, was preparing to invade Hungary. Intercepted letters showed that in this proceeding he had the support

of the Court of Vienna and of Latour, the Minister of War ; and the consequence was that Count Lamberg, Latour's envoy, was torn to pieces by the mob on his arrival at Pesth (September 28), and Latour himself, having declared his intention of despatching troops to Hungary, was killed (October 7) by the enraged populace of Vienna. In his poem, *Der 7 Oktober*, which is a eulogy of the murdered man, Dingelstedt takes the opportunity to dissociate himself from the revolution and all its doings.

The Emperor now fled from Vienna for the second time. Whilst Radetzky suppressed the insurrection in Lombardy, Windischgrätz, who had been appointed commander-in-chief, surrounded the capital with his troops. In a struggle which lasted from the 24th to the 29th of October the outworks and outlying parts of the town were captured, and the city had already been driven by want of provisions and ammunition to agree to the unconditional capitulation demanded by Windischgrätz, when the cry was heard in the streets : "The Hungarians are coming." They had been seen from the tower of St. Stephen's Church. There was great rejoicing. The agreement to surrender was disregarded, the arms which had already been given up were again seized at the arsenals, and sorties were made to support the Hungarians, whose cannonading was now heard. But the Hungarian army was completely routed by Jellatschitsch. Windischgrätz entered Vienna on the 31st of October, followed by Jellatschitsch on the 2nd of November. A state of siege was proclaimed, and court-martials, sentences of death, and executions became the order of the day.

Simultaneously with the elections for the first German Parliament in Frankfort-on-Main, elections went on in Prussia for the Prussian Constitutional Assembly, which was opened by the King in May. This body numbered few eminent members, the best men having been sent to Frankfort. Berlin was in an almost anarchic condition ; the arsenal was stormed and plundered, the political clubs terrorised and coerced the Assembly. It rejected the constitution proposed by the government as not sufficiently

democratic. The result of this was a first change of ministry. The new ministry made proposals which coincided more closely with the wishes of the Assembly, but found themselves unable to agree to the demand of the majority that it should be made a point of honour with all officers who disapproved of the new constitution to leave the army. A third ministry, with Pfuel for its leader, was formed. On the last day of October, while the Assembly was debating an appeal to the government "to support, by every means in its power, the cause of popular liberty, at present endangered in Vienna," a mob broke in on the meeting, attempted to influence its decision by violent means, and insulted the Pfuel ministry. Then this ministry too resigned, and on the 2nd of November the King put the reins of government into the hands of a war ministry, with his step-uncle, Count Brandenburg, at its head. This new government decreed the transference of the Assembly from Berlin to Brandenburg, and brought the troops that had just returned from Denmark under General Wrangel to Berlin. The citizens were disarmed and a state of siege was proclaimed.

The revolutions of Vienna and Berlin had been fruitless ; alike fruitless were the proceedings of the first German Parliament (Reichstag), which met at Frankfort on the 18th of May 1848, and was forcibly dispersed by troops at Stuttgart on the 18th of June 1849. The President it chose, Archduke John, did his best to subject it to the domination of Austria ; it made a vain offer of the imperial crown of Germany to Frederick William IV. in April 1849 ; its sacred inviolability was disregarded as early as November 1848, when Windischgrätz ordered the execution of one of its members, Robert Blum, at Brigittenau ; it lost importance as a representative assembly by the gradual desertion of its conservative members. When it was dispersed at Stuttgart, the reaction was once more triumphant throughout Europe :

" Da sah man die letzten der Getreuen,
Die ausgeharrt beim Heiland, zerstreuen
Sich, wandernd nach allen Seiten und Winden,
Das Wort des Heiles zu verkünden,

Wohl wissend, dass ein langes Exil
 Und Armuth, Noth und Dulden ihr Ziel,
 Und Qual und Tod und Kerkermauern.
 'Das Wort des Heils wird sie überdauern'
 Das merkt euch, ihr Knechte und blutigen Horden :
 Das Wort ist Fleisch und ist Gott geworden."¹

Thus sang Moritz Hartmann, one of the last of the faithful. He rightly felt that the ideas survived the outward changes.

By the end of 1848 the poets of the revolution had nothing left to sing of but fallen heroes and extinguished hopes. Among these poets Freiligrath and Hartmann rank highest, and as typical of the elegies written on the fallen heroes, we may take the verses composed by these two authors on Robert Blum, whose firm, gentle character, simplicity, and prudence, stamped him in the minds of his contemporaries as the ideal of a popular leader.

In his *Reimchronik* Hartmann writes mournfully :

"So ruhe sanft und gut, mein Robert !
 Nicht braucht's der Wunsch, dass leicht dir werde
 Die blutgetränkte Wiener Erde,
 Der Boden, den du dir erobert.
 Du bist nicht todt, trotz aller Klage
 Des deutschen Volks, trotz aller Lieder.

Ein Mythos geht : der Robert lebt,
 Der Robert Blum, den sie erschossen
 Und jedes deutsche Herz erbebt :
 Das theure Blut ist nicht geflossen—
 Die Hoffnung raunt uns in die Ohren :
 Entflort, entflort die Trikoloren,
 Noch, noch ist Deutschland nicht verloren.

Allüberall ist der dabei !
 Er wendet mit den Geisterhänden
 Und fängt mit seiner Brust das Blei,
 Das uns die Fürstenväter senden.

¹ Then the last of the faithful, who had remained true to their saviour, scattered to the four winds of heaven, to proclaim the word of salvation, knowing full well that what awaited them was exile and poverty, want and suffering, torture, imprisonment, and death. "The word of salvation will survive them"; note this, ye slaves, ye bloody hordes : The word has become flesh, has become God.

Und wandeln muss er, bis entrafft
 Das deutsche Volk sich dem Verräther
 Bis er entfürstet und entpafft
 Den heiligen Boden seiner Väter." ¹

And a week after Blum's death, Freiligrath writes the magnificent verses on the commemoration service in the Cathedral of Cologne, where the mighty organ pealed forth Neukomm's requiem music :

" Und heut in diesem selben Köln zum Weh'n des Winterwindes
 Und zu der Orgel Brausen schallt das Grablied dieses Kindes.
 Nicht singt die Ueberlebende, die Mutter, es dem Sohne :
 Das ganze schmerzbewegte Köln singt es mit festem Tone.
 Es spricht : Du, deren Schoos ihn trug, bleib still auf deinem Kammer !
 Vor deinem Gott, du graues Haupt, ausströme deinen Jammer ;
 Auch ich bin seine Mutter, Weib ! Ich und noch eine Hohe—
 Ich und die Revolution, die hohe, lichterlohe !
 Bleib du daheim mit deinem Schmerz ! wir wahren seine Ehre—
 Des Robert Requiem singt Köln, die revolutionäre.

Was greift ihr zu den Schwertern nicht, Ihr Singer und Ihr Beter ?
 Was werdet Ihr Posaunen nicht, Ihr ehr'nen Orgeltuben,
 Den jüngsten Tag ins Ohr zu schrein den Henkern und den Buben ?
 Den Henkern, die ihn hingestreckt auf der Brigittenaue—
 Auf festen Knien lag er da im ersten Morgenthau !
 Dann sank er hin—hin in sein Blut—lautlos !—heut vor acht Tagen !
 Zwei Kugeln haben ihm die Brust, eine das Haupt zerschlagen." ²

¹ Rest peacefully, rest well, my Robert ! No need is there for us to wish that light upon thy breast may lie the blood-drenched earth of Vienna, the soil thy valour captured. Thou art not dead, despite the loud laments and songs of mourning of the German people. . . . From mouth to mouth spreads the report : " Our Robert lives, that Robert Blum the tyrants shot"—and every German heart beats high. That precious blood has not been shed ; hope whispers in our ears : " The tri-coloured standard is trailed in the dust, but Germany is not lost." . . . He is with us everywhere ! With his spirit hands he turns back the bullets, or receives them in his breast—these bullets rained on us by our paternal rulers. . . . A wanderer he, until the German people have released themselves from the betrayer's grip, until he has cleared the sacred land of his fathers, of princes and of priests.

² In this same city of Cologne, 'mid moaning winds of winter wild,
 To-day in deepest organ-tones resounds the grave-song of this child.
 'Tis not the mother bow'd in grief who sings it o'er her fallen son ;
 Nay, all Cologne bewails the death of him whose toil too soon is done.
 With solemn woe the city speaks : Thou who didst bear the noble dead,
 Remain to weep within thy home, and bow to earth thine aged head ;

It is to Hartmann's *Reimchronik des Pfaffen Mauritius* that we must have recourse if we desire to view all the successive events and impressions of 1848 in the mirror of poetry. Many of the details of this poem have become difficult to understand; the reader of to-day comes upon lists of names, of whose owners he knows little or nothing—men like Bassermann, the parliamentary debater, and Hansemann, the financier, in their day famous members of the Parliament of Frankfort, now forgotten—but from parts of it, without the assistance of any commentary, he gains a vivid impression of men's feelings, of their exalted frame of mind, in that year of revolution. Very affecting is a final outburst, in which the poet bewails the want of men :

“ Ich seh' Gelehrte und Professoren
 Und Präsidenten und Assessoren,
 Weinküfer seh' ich und Redakteure
 Superintendenten und Accoucheure
 Und Börsenleute und Zeitungsschreiber,
 Astronomen und Steuereintreiber,
 Lumpenhändler und Alterthumskenner,
 Biedermänner, Hansemänner, Bassermänner—
 Allein wo sind die *Männer*, die *Männer* ? ”¹

When Hartmann wrote these words he was living on the shores of the Lake of Geneva, a banished man, and the best

I also am his mother ! Yea, and yet a mightier one than I,
 I and the Revolution's self, for whom he laid him down to die.
 Stay thou within and nurse thy woe. 'Tis we will do him honour here ;
 'Tis we will watch and requiem sing for thy dead son upon his bier.

Why grasp ye not your swords in wrath, O ye that sing and ye that pray ?
 Ye organ-pipes, to trumpets turn, and fight the scoundrels with your breath,
 And din into their dastard ears the dreadful news of sudden death,
 Those scoundrels who the order gave, the cruel murder dared to do—
 The hero leant him on his knee in that autumnal morning's dew,
 Then silent fell upon his face in blood—'tis eight short days ago—
 Two bullets smote him on the breast, and laid his head for ever low.

(JOYNES.)

¹ I see scientists and professors, presidents and assessors, wine merchants and editors, superintendents and accoucheurs ; I see financiers and journalists ; I see astronomers and tax-collectors, rag merchants and antiquarians ; I see Messrs. Biedermann, Hansemann, Bassermann—but where are the *men*, the *men* ?

men of Germany and Austria who had survived the great discomfiture were either in prison or, like himself, in exile.

1848 is a year of no decisive political significance, although it was in this year that the old order of things was for the first time disturbed simultaneously in almost every country of Europe. The local revolutions of 1789 and 1830, whatever they resulted in, were successful revolutions, but the general European revolution of 1848 was nothing in any single country but an unsuccessful attempt.

Yet 1848 is a year of great spiritual significance. After it men feel and think and write quite otherwise than they did before it. In literature it is the red line of separation that divides our century and marks the beginning of a new era. It was a year of jubilee, like that instituted by the old Hebrew law, that fiftieth year, in which the trumpet was to be sounded throughout all the land, which was to be hallowed, and in which liberty was to be proclaimed "throughout all the land unto all the inhabitants thereof" (Lev. xxv. 8, &c.). This year, with its quick heart-beat, its all-subduing youthful ardour, was, like that Bible year of jubilee, a year of returning into possession, a year of redemption, in which "they that had been sold were redeemed again." To this day we imbibe youthful enthusiasm from its days of March and learn important lessons from its days of November.

It is the year of jubilee, the year of mourning, the boundary year.

XXX

CONCLUSION

IT is a mighty panorama, this, which the study of the feelings and thoughts of Germany, first oppositionist, then revolutionary, between 1815 and 1848, unrolls to our view. We see the spirit of Metternich, a spirit of shallowness, brooding over Austria and the whole of Germany. We follow the new intellectual movement from the time when it first finds expression at the Wartburg Festival in 1817. We see how the assassination of Kotzebue gives occasion to the open persecution of Liberalism and introduces a long period of ruthless reaction and oppression, during which Goethe is regarded as the Quietist foe of liberty and lauded or denounced as such, and German philosophy under the auspices of Hegel becomes, in a rather questionable manner, conservative. The oppositionist tendency finds occasional expression in the writings of poets like Chamisso, Platen, and Heine, but the general intellectual condition is one of depression, relieved by outbursts of self-ridicule. The state of stagnation is put an end to by the news of the Revolution of July 1830, which electrifies public feeling and gives both poets and prose writers new courage and fresh inspiration. The remembrance of Byron's life and death influences men in the same direction, and the Polish revolt awakens sympathy and enthusiasm in spite of the part that Germany takes in the annihilation of Poland as a nation. Börne becomes the most eminent advocate of Liberalism in politics, holds high the banner of liberty and justice, shows a noble example in the matter of strength of character and conviction, but at the same time displays a naïve and fanatical optimism which proves that his is not the temperament required in a statesman. In Heine, the greatest poet of the period, we feel the vibration of its every nerve. In

him modern poetry casts off the swaddling-clothes of Romanticism. In love, in appreciation of nature, in his political, social, and religious views, in his descriptive, poetic, and satiric style, he is the man of our own day—fitter, as we pointed out, than any other to grapple with modern life in its hardness and ugliness, its charm and its restlessness, and its wealth of violent contrasts. About the same time, in a different and yet kindred manner, Immermann, in his best book, marks the transition to a more realistic style of art.

The Revolution of July had not only changed the tone of literature, it had also altered the character of the Hegelian philosophy, which from this time onwards is to be regarded as one of the strongest influences in the revolutionising of men's conception of life ; from the doctrines of the master who died such a strong Conservative, his pupils draw reformatory or revolutionary inferences and principles. And now, with the echoes of the Revolution of July sounding in their ears, appear a group of young authors ; they are influenced by the philosophy of Hegel and the poetry of Goethe, this last interpreted as anti-Christian ; Heine and Börne are their masters, Rahel and George Sand their muses ; they come to be known by the name of Young Germany. They desire to assimilate literature with life, to subvert existing religious and moral doctrines, to introduce a freer morality in the matter of marriage and divorce and a new species of pantheistic piety. The impeachment of these men by Menzel in 1835 is the signal for a new series of persecutions directed against all that in that day went by the name of the literature of movement (*Bewegungslitteratur*). Very few of the representatives of the young generation show strength of character when thus put to the test, but both the highly gifted men (Gutzkow) and those of moderate ability (Laube, &c.) develop their talents amidst these persecutions, and works are produced which accurately mirror the hopes and struggles of the age, the thoughts and feelings, temptations, mistakes, and victories of the individual.

Between the years 1830 and 1840 something has been happening quietly, deep down in men's minds—Goethe's

poetry and Goethe's philosophy of life, at first championed exclusively by enthusiastic women, have been steadily gaining influence over the cultivated, making them proof against theological impressions but receptive to all great human ideas. The cult of Goethe leads by degrees, even in the case of women, to the cult of political liberty and social reform.

In 1840 German philosophy begins to develop in the direction of Radicalism, and the poets begin openly to advocate the cause of political liberty. The men of this new generation, too, owe their philosophic training to Hegel, but they have metamorphosed his doctrine into an atheistical, anti-monarchical doctrine. They regard the standpoint of Young Germany with contempt as being purely belletristic, and busy themselves with the nature of Christianity and the idea of the state.

On the throne of Prussia at this juncture sits a king with a curiously complex character and many talents, a typical transition figure, whose personality, especially in its relation to the literature and intellectual life of the day, is of great interest. In the south of Germany it is Metternich, in the north it is Frederick William IV., who outwardly regulates the course of events. We see literary and political celebrities being attracted by him, coming into collision with him, and rebounding from him. The invalids of literature, men like Tieck and Schelling, pass their last days under his protection; Herwegh and Freiligrath are first attracted and then repelled by him; Jacoby attacks him, Dingelstedt ridicules him.

And now we follow the development of political poetry, from its founder Anastasius Grün to Herwegh and Dingelstedt, observing what a deep impression such a thinker as Ludwig Feuerbach makes on the intellectual life of his contemporaries. Men like Freiligrath and Prutz, Sallet and Hartmann, are the petrels that foretell the storm; in 1848 we hear the song of certain gifted poets high above the roar of the political hurricane, and we also notice that these unexampled occurrences transform men of minor or undeveloped talent into organs of the great movement of the hour.

During our study of this fragment of literary history we have passed in review a whole gallery of remarkable figures, devoting careful attention to the most important or most typical.

We saw how Napoleon's great personality, in its legendary form, exercised almost as powerful an influence on men's minds as Byron's. Of the great intellectual forces of the eighteenth century, Goethe, Jean Paul, Heinse, and Hegel are those by which our period is most perceptibly influenced. Some of the Romanticists influence as teachers and masters (Wilhelm Schlegel, Brentano, Chamisso), others as antagonists (Tieck). Börne and Heine, geniuses of most dissimilar types, by virtue of that polemical quality which was an essential characteristic of both, influence the whole period.

What a wealth of remarkable, original characters! Glance at our gallery of women—Rahel and Bettina, the friends of Goethe; Börne's friends, Henrietta Herz and Jeannette Wohl; Heine's La Mouche, Immermann's Elisa, and Princess Pückler and Charlotte Stieglitz—gifted women and devoted wives! Or let your eyes wander over our collection of male portraits—authors and men of the world, like Varnhagen and Pückler; stiff, stately figures, like Platen and Immermann; others that are all life and fire, like Börne and Heine; manly eccentrics, like Jacoby; kingly figures, like Feuerbach; grimacing fanatics, like Menzel; independent poets great and small, like Rückert, Heibel, Ludwig, and Scherenberg; agitators, like Wienbarg and Gutzkow; men of pliant talent, like Laube and Mundt; weak desponders, like Stieglitz; bold singers of liberty, like Hoffmann and Freiligrath; immature characters, like Herwegh; problematic characters, like Dingelstedt and Meissner; brave men, like Sallet, Hartmann, and Prutz. Even when their productions are not of the highest quality, we study the men themselves with interest.

And yet what is presented in this volume can only be fully understood by those who read it in its connection with the earlier volumes of the work of which it forms a part,

who regard it in the light of the last act of a great historic drama. The plan of the work is indicated in the introduction to the first volume, and is strictly adhered to throughout all six.

The author's intention, as explained in the first lines of his work, was, by means of the study of certain main groups and main movements in European literature, to outline a psychology of the first half of the nineteenth century. The year 1848, which, as a historical turning-point, marks a conclusion for the time being, was indicated as the point to which he intended to pursue his subject. The six groups which, according to the original plan, have been portrayed, are, the French Emigrant Literature, German Romanticism, the French Reaction, English Naturalism, French Romanticism, and Young Germany. Each one of the six parts of the work has in the course of years either been re-written or revised.

The author's first proceeding was to separate and classify the chief literary movements of the first half of the century, his next to find their general direction or law of progression, a starting point, and a central point.

The direction he discovered to be a great rhythmical ebb and flow—the gradual dying out and disappearing of the ideas and feelings of the eighteenth century until authority, the hereditary principle, and ancient custom once more reigned supreme, then the reappearance of the ideas of liberty in ever higher mounting waves. The starting point was now self-evident, namely, the group of French literary works denominated the Emigrant Literature, the first epoch-making one of which bears the date 1800. The central point was equally unmistakable. From the literary point of view it was Byron's death, from the political that Greek war of liberation in which he fell. This double event is epoch-making in the intellectual life and the literature of the Continent. The concluding point was also clearly indicated, namely, the European revolution of 1848. Byron's death forming the central point of the work, the school of English literature to which he belongs, became as it were the hinge on which it turned. The main outlines now stood out

clearly: the incipient reaction in the case of the emigrants, held in check by the revolutionary ideas still in vogue; the growth of the reaction in the Germany of the Romanticists; its culmination and triumph during the first year of the Restoration in France; the turn of the tide discernible in what is denominated English Naturalism; the change which takes place in all the great writers of France shortly before the Revolution of July, a change which results in the formation of the French Romantic school; and, lastly, the development in German literature which issues in the events of March 1848.

It is self-evident that the standpoint here adopted is a personal one. It is the personal point of view, the personal treatment, which presents literary personages and works thus grouped and ordered, thus contrasted, thus thrown into relief or cast into shadow. Regarded impersonally, the literature of a half-century is nothing but a chaos of hundreds of thousands of books in many languages.

The personal standpoint is not, however, an arbitrary one. It has been the author's aim to do justice, as far as in him lay, to every single person and phenomenon he has described. No attempt has been made to fit any of them into larger or smaller places than they actually occupied. It is no whim or preconceived intention of the author that has given the work its shape. The power which has grouped, contrasted, thrown into relief or suppressed, lengthened or shortened, placed in full light, in half light, or in shadow, is none other than that never entirely conscious power to which we usually give the name of art.

THE END

